Doctor WHO MAGAZINE™

MARVEL [illegible]
No 130 • NOV 1987

FREE Fold-out Poster

Sylvester McCoy Interview

Set Design Feature

Jon Pertwee's appearance in London's Oxford Street, to launch the BBC Video *Death to the Daleks*, proved to be a monster success!

DALEK TRIUMPH

No, not a new story title, but a fitting introduction to the latest news concerning BBC Video. In August, Jon Pertwee was present at a two hour signing session at the Virgin Megastore, to publicise the release of the *Death To The Daleks* tape. By this stage, the tape was at number one in the store's video retail list, and it sold out of its stocks within hours of the first consignment being put on the shelves.

The same was true across London and it has undoubtedly proved that not only are the *Doctor Who* videos a great marketing success, but also the budget price has made them a lot more available to the general public. Reeltime Pictures were present at Pertwee's signing, so expect to see something from them soon.

Meanwhile, BBC Video no longer have any firm plans for further video releases this year, in spite of the *Death To The Daleks'* staggering sales. Their Press Officer said that the company regarded two or three releases a year as very healthy, especially considering the difficulties in both clearances and ratings that exist with *Doctor Who.* For instance, commercial tapes of *The Talons of Weng-Chiang* and *Terror of the Zygons* are now changing hands at exorbitant prices among British fans, as, though originally intended for the domestic market, the PG rating assigned them has consigned them for sale abroad only.

One encouraging note is that the next releases will almost certainly follow *Death To The Daleks* straight onto the budget line. Possible titles abound at this stage but stories up for consideration include *The Ark In Space, The Time Warrior, The Deadly Assassin* and *Spearhead From Space,* all from the pen of the late, great Robert Holmes.

Contents

● **YOU ON *WHO*** **4**

● **INTERVIEW: SYLVESTER McCOY 6**
The Seventh Doctor talks about his interpretation of the role of the Doctor, his past, and the prospects of finding a *Sun* reporter in his dustbin...

● **ARCHIVES/FACT FILE: *HORROR OF FANG ROCK*** **11**

● **INTERVIEW: GEOFF POWELL** ... **16**
Geoff discusses his involvement with the set design of *the Rani*.

● **GALLIFREY GUARDIAN** **23**

● **TRAVELLING COMPANIONS** ... **24**
Featuring Ian.

● ***A COLD DAY IN HELL*** **25**
Part 1 of a new comic strip adventure, by Simon Furman, writer of the poll-topping *Nature of the Beast*.

● **NEW SEASON PREVIEW** **34**

● **MATRIX DATA BANK** **35**

Editor: **Sheila Cranna**
Assistant Editor: **Louise Cassell**
Art Assistant: **Gary Knight**
Production: **Alison Gill**
Advertising: **Donna Wickers**
Advisor: **John Nathan-Turner**
Publisher: **Stan Lee**

● **Cover and poster artwork by Alister Pearson**

COMING NEXT MONTH...

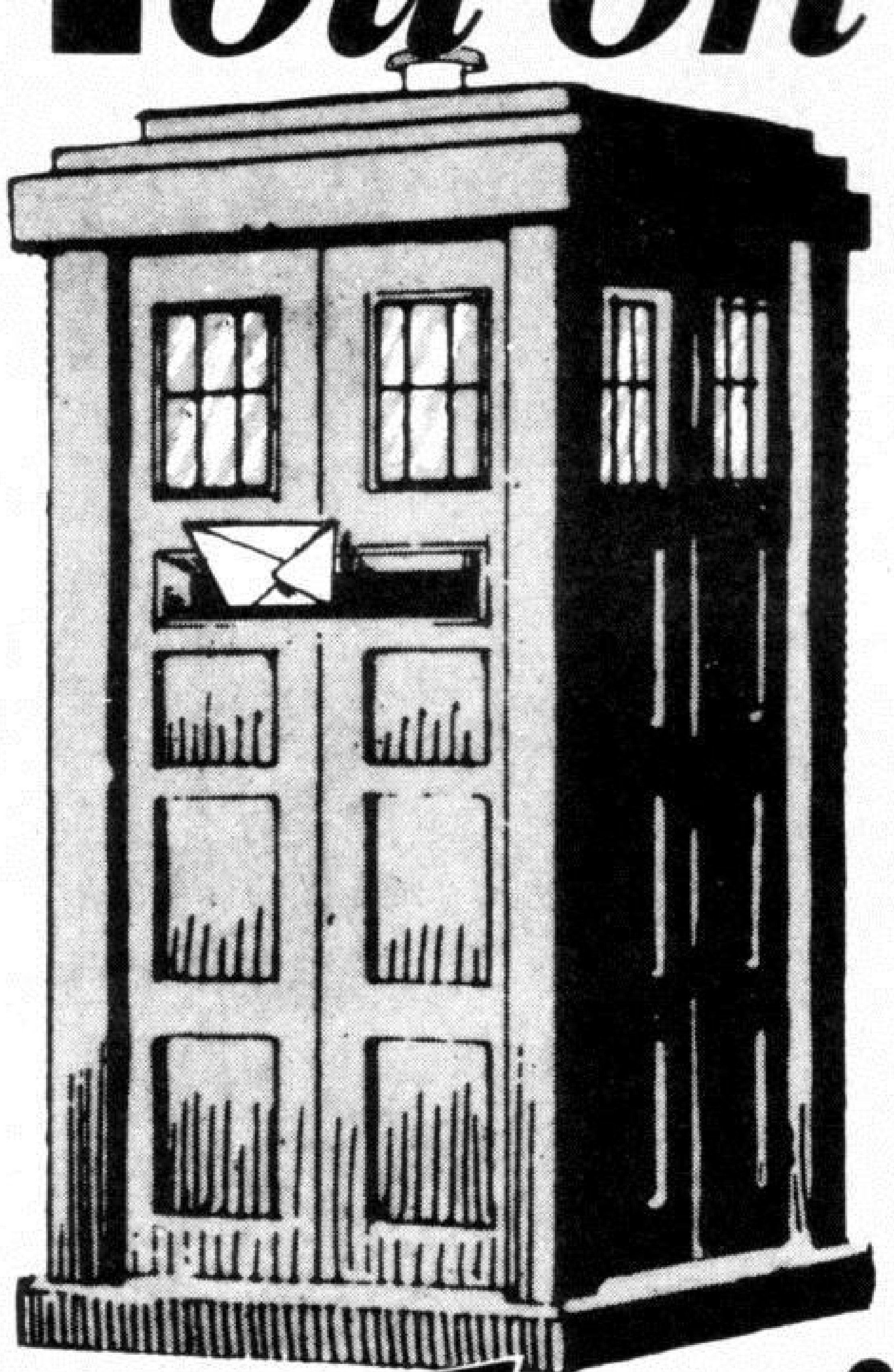
Next issue has another double helping of interviews, as we speak to Producer **John Nathan-Turner** and also to Companion **Bonnie Langford.** We **visit the set of the Fourth Story,** as well as previewing it, we **Flashback** to **Season 4,** and **Off The Shelf** returns. Also, don't miss this chance to meet **new Companion Ace! Issue 131** goes on sale from **12th November,** priced £1.00.

Also on sale is the **Doctor Who Magazine Autumn Special.** The 44-page Special (16 in colour) examines the design aspect of the show, talks to costume designer **June Hudson,** new title sequence designer **Oliver Elmes** and also **Julia Smith.** Not to be missed, either, are the colour and black-and-white photos from **Ray Cusick's** collection!

Doctor Who Magazine™ is published by Marvel Comics Ltd., 23 Redan Place, Queensway, London W2 4SA.

All Doctor Who material is copyright © 1987 BBC. All other material is copyright © 1987 Marvel Comics Ltd. All rights reserved. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity which may exist is purely co-incidental. Nothing may be reproduced by any means in whole or in part without the written permission of the publishers. All letters sent to this magazine will be considered for publication, though the publishers cannot be held responsible for unsolicited manuscripts or photos. For display advertising contact Donna Wickers 01-221 1232. Printed in the UK.

You on Who!



ADULTS' PROGRAMME?

Get rid of that stupid penguin! I am sick and tired of turning to the comic strip and being confronted by Frobisher. Luckily, the current story, *The Worldshapers* (best one yet), has put him very much in the background.

With regard to the letters page of **DWM 127,** I would like to say that, on behalf of us kids, the programme is being taken over by adults who say that *Doctor Who* is theirs and is going to stay that way. So what if the adult viewing has increased and the children's ratings gone down? Elaine Bull (*You On Who* **DWM 127**) is annoyed that the books are on the children's bookshelves. Even if the programme *is* for adults, the books, quite definitely, are not.

The viewing slot would, I'm sure, be better as Sunday, 7.15. And also, a return of the more 'Gothic' style stories could help. Hang on a sec, though; forgive me if I'm wrong, but didn't the show get better ratings when it was labelled a children's programme?

The magazine is brilliant but why all the fuss about videos? You can't even find them in any video library.

D. J. Farries,
Cleveland.

CUT THE CUTS

One issue that might be raised with BBC Video is that of censorship. I have collected all the *Doctor Who* video titles so far, bar one, *The Brain of Morbius,* which was ruined by BBC Video's censors.

I am sure that there are many other people who also took the principled stand not to buy *Morbius.* If BBC Video plan to release a *Doctor Who* story on video, they should either release the uncut narrative that was originally broadcast, or not release the story at all.

Of course, I do not mean that they should include the opening titles etc. throughout; I just want them not to take the scissors to any *Doctor Who* story for reasons of censorship or length, especially since most of the video buyers are adults who saw many of the originally broadcast stories anyway, at a much younger age! And a six- or seven-episode story only comes out the length of many feature films also available on video.

For the record, my preferences for forthcoming releases would be the following: *The Unearthly Child, The Dalek Invasion of Earth, The Dominators, The Three Doctors, Ark In Space, The Visitation.*

Kevin Morton,
London E14.

Write in to: You On Who, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

NO HOLDS BARRED

After 23 years it's inevitable that a television series will get some harsh criticism, but how about the following put-down?

Writing in the television and radio journal *Broadcast,* under the headline 'The great British TV hype', William Phillips comes to the subject of what he calls 'clapped out cults' on the box. And guess which programme comes in for the dagger-in-the-back treatment first?

He says of *Doctor Who*: "This tired old confection of cardboard corridors, latex monsters and the worst background music on the box returned last autumn; but the retread, an anthology of *Who*'s golden oldies, sank to 4.8 million (viewers). It ought to be axed, but won't be, because the BBC has come to believe its own propaganda – that selling job lots dirt cheap to US public TV stations makes *Doctor Who* a cult on par with *Star Trek.*"

As they say, with friends like this . . .

Darren Norbury,
Andover,
Hants.

EARLIER ARCHIVES

I am in total agreement with Daniel Salter with his views on Archives, which he pointed out in his letter (**DWM 128**). Is there any point in putting *Snakedance* and *Warriors of the Deep* in the Archives, when all avid fans of the show will have seen them?

I would much rather see *Beyond the Sun, Planet of the Giants, The Smugglers, The Wheel In Space, The Space Pirates* and especially *The Pirate Planet* and *Shada* in the Archives. *Nostalgia,* however, is excellent and I would love to see more popping up over the following months.

Doctor Who? is at its best at the moment. So far you have done three Forums and only Michael Crouch's Conventions page has been worth reading. Your interviews are interesting and informative. Your comic strips are first class but I cannot, unfortunately, say the same about the artwork. The best thing in your magazine is *Off The Shelf.* I buy all the latest *Doctor Who* books and am always eager to read what Gary Russell has to say about them, although I only rarely agree.

James Blythe,
Norwich.

EDITORIAL BIAS

In **Issue 124's** letter page, you stated in reply to Nathan Roberts letter that you were neutral in expressing an opinion of the current state of *Doctor Who.* I would suggest that this is not so.

The main evidence I see that your magazine is biased is the anti-Grade stance you have developed. I refer mainly to the publication of Colin in the *Sun* (*Gallifrey Guardian* **Issue 123**). This emotive piece of journalism may have given fans a distorted view of Michael Grade.

Judging by past issues of the letters page, many fans see him as enemy number one. Your magazine has not attempted to keep a balance and print Eric Saward's interview, or reveal that Michael Grade has no personal axe to grind but in postponing *Doctor Who* for eighteen months, he was attacking an increasingly complacent production team. I suggest you have not done this because John Nathan-Turner is your 'advisor' and you do not wish to lose his favour.

Your magazine has not treated Michael Grade well, shifting the blame for the postponement on him, when perhaps in reality Jonathan Powell as Head of Serials and Series should be blamed, having greater influence over the programme.

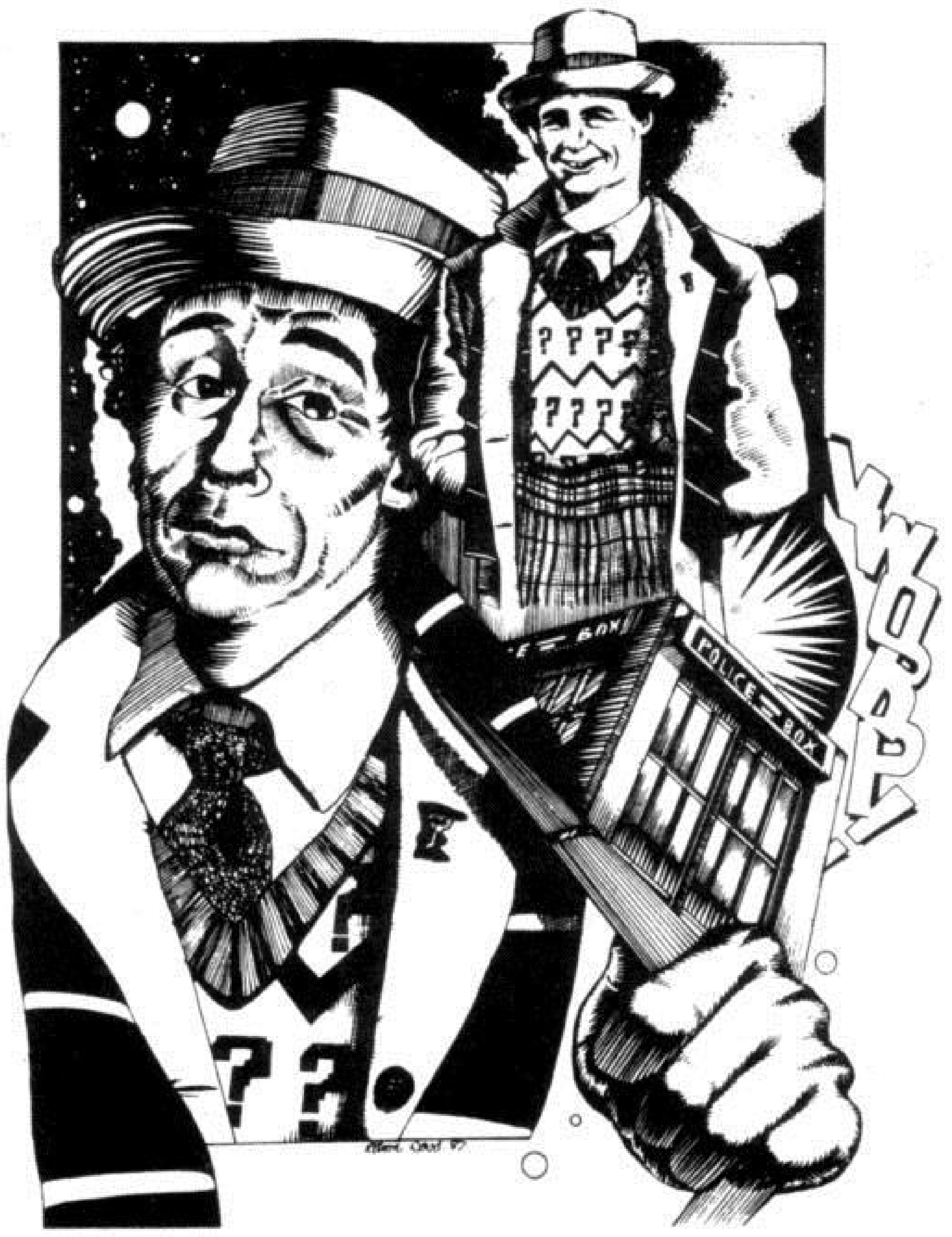
Michael Grade should be cheered in his attempts to get *Doctor Who* revitalized with a new production team (a move which the hysterical reaction of the fans has stopped) and a new Doctor. John Nathan-Turner has for some time expressed a desire to move on and his heart can't be in the programme any more. This can only be detrimental to the programme.

M. Kalatichov,
London.

P.S. Why haven't you mentioned anything about the new *Doctor Who* movie?

If the magazine has adopted an 'anti-Grade stance' as you say, this is because the letters pages reflect the opinion of the majority of readers who write in. You may remember that in **Issue 112,** *we published a letter to Mr Grade asking him to speak to the magazine, and his reply, in which he declined to take up our request.*

As for the new Doctor Who *film, our investigations have led us to believe that while the option to make a film has been taken up, financial backing is still not definite, and as a result, we decided to await more positive news before reporting something that might in the end fail to materialise.*



The Seventh Doctor, as seen by Retron Ward.

RESULTS, PLEASE!

Thank you for **Issue 128**, which was probably the most entertaining for ages. The interview with Kate O'Mara was excellent and definitely whetted my appetite for the new season, as did the story one preview. I am sure that Sylvester will make a superb job of his first four stories. Also the comic strip, which I normally consider to be a poor standard (both in artwork and storyline) was much improved.

The only real complaints I have about the magazine are firstly, that £1.00 does seem too expensive for 36 pages. You said in **Issue 126** that cutting the extra pages was the lesser of two evils (the other choice being to cut out the colour photos). I think you are mistaken. Like Daniel Salter's letter said (letters page, **Issue 128**), reading articles is much more interesting than looking at photos.

I'd rather have the whole magazine in black-and-white than have it reduced to 36 pages.

The second complaint is that very often you take a *year* or more to print the results of competitions. For instance, in the June 1986 issue, you came up with a costume competition, as a sequel to the casting one. Come September 1987 and still the results haven't been announced! Have you forgotten about it?

Finally, I think the character of Ace sounds very promising and it'll be interesting to see how Bonnie leaves.

Ben Morris,
Nottingham.

It must be confessed that the Costume Competition had slipped our memories. Thank you for reminding us; the results will be published next issue.

ENOUGH'S ENOUGH!

Having read your magazine for about three years now, I felt it about time I wrote to you to express my views about your mag.

In contradiction to the rest, the comic strip seems to be getting worse. It has only been helped by a short glimmer of days gone by, in the character of Monektoni Shug, reminiscent of the superb company moderator from the last of the Davison comic strip adventures. Please save the comic strip; it is a valuable part of the mag. Part 2 of *The Gift* is a start, thoroughly enjoyable.

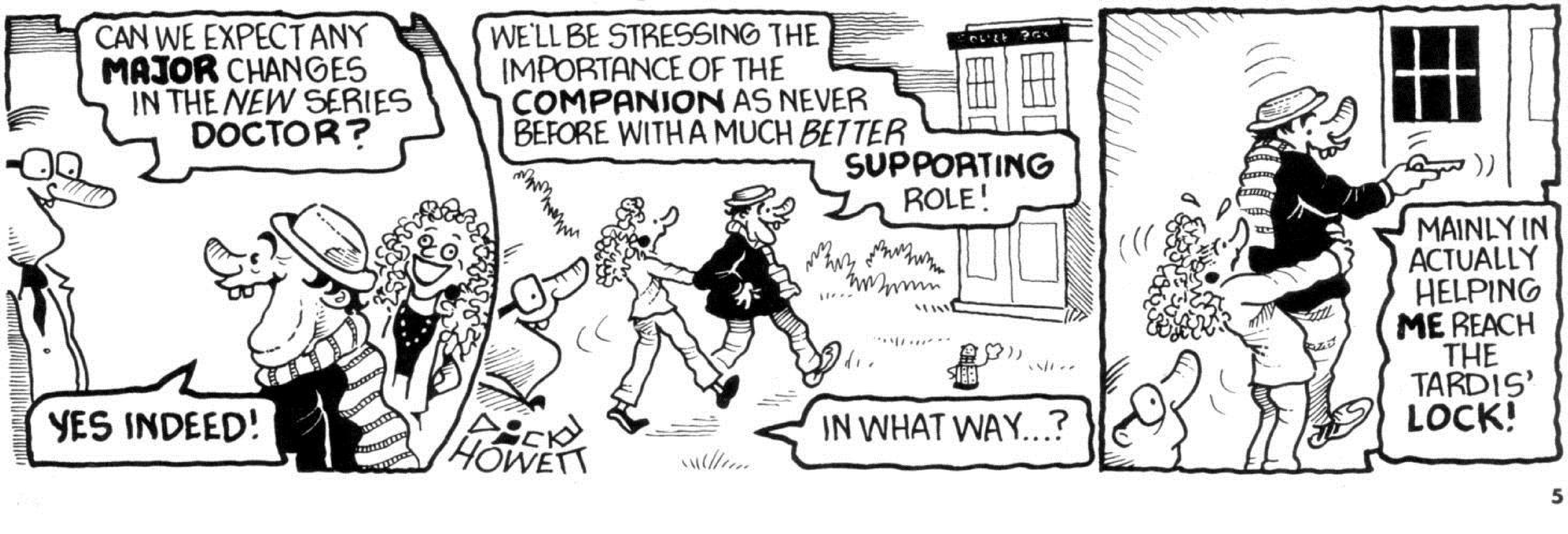
Now to my second gripe, this new section called *Forum.* What has the magazine come to? This is the one thing I hate television shows to do – take themselves seriously. That is, thinking Doctor Who is a real being. He is writing on a script and that is all. The Doctor could never become a lady, because he started out a man. The general public would never accept a woman Doctor.

I yearn for the days of Verity Lambert, when the show was a much less serious affair, and matters were accepted as fact. With all the equal rights for women around today, it has been pushed into the *Doctor Who* genre. Accept the Doctor for what he is and stop trying to apply earthly concepts to something that does not even exist in the real world.

I will never forgive John Nathan-Turner for starting this ridiculous issue. Give it a rest.

Trevor Gensch,
Brisbane,
Australia.

DOCTOR WHO? by Tim Quinn & Dicky Howett


CAN WE EXPECT ANY MAJOR CHANGES IN THE NEW SERIES DOCTOR?
YES INDEED!
WE'LL BE STRESSING THE IMPORTANCE OF THE COMPANION AS NEVER BEFORE WITH A MUCH BETTER SUPPORTING ROLE!
IN WHAT WAY...?
MAINLY IN ACTUALLY HELPING ME REACH THE TARDIS' LOCK!
DICKY HOWETT

INTRODUCING

The latest incarnation of the Doctor exudes energy. So does Sylvester McCoy, as Richard Marson discovered, when he went along to interview him on the subject of his new role and the series in general . . .

The location for the interview was the BBC's vast North Acton rehearsal block, an uninspiring place at the best of times, but made all the more depressing amid grey skies and constant rain. Not the most uplifting start for the meeting, but as soon as Sylvester McCoy introduced himself, it was impossible not to respond with enthusiasm.

McCoy is extremely restless, he never sits still and he seems almost nervous, an impression belied by his constant stream of jokes and puns. He listened intently to each question and was very careful to answer each one tactfully and exactly.

Sylvester recalled how he had arrived in the acting profession: "When I was a kid of eleven, I studied for the priesthood and I think that's a really good training for any actor! Also, I remember once my grandmother – who is Irish – sitting in the bay window of a lovely house we had near the River Clyde, looking out onto a rainy landscape, just like today's. Suddenly, in a mysterious kind of way, she turned to me and said I should become an actor. It came from nowhere and I thought it was a completely barmy, silly idea. But it was there and it took root, I suppose.

"What then happened was that I was working in London for a company that went bust. I ended up working in the box office of the Roundhouse Theatre and one day Ken Campbell came in. He was setting up the Ken Campbell Roadshow along with Bob Hoskins and various others, and someone had let him down. Brian Murphy was collecting the tickets I was selling – I'm dropping names, but you had to if you were an aspiring actor; as you got to know these people, they became mates and they could help you become an actor. Ken went to Brian and said, 'I need someone for this wild show starting in the North of England,' and Brian said, 'Well, ask the guy in the box office – he's completely out of his head!'

"So he came up to me – and in those days I was a hippy with a moustache, long hair, beads, the lot – and he asked me to join the Roadshow. I told him I wasn't an actor and he said, "Do you want to be?" I said, 'Yes,' and he said he'd come back on Monday. He did – and I became an actor!"

After two and a half years working with Ken Campbell (who also helped to launch the career of one-time *Doctor Who* girl Janet Fielding), Sylvester worked with Joan Littlewood and then up in Nottingham: "I prefer stage work – I like it a lot. I have been very lucky in the television that I have had to do, because I've done lots of children's programmes; they're very imaginative and you're allowed to stretch as an actor. But if you do stuff like *Crossroads* all the time, it's a bit like factory acting – you've just got to learn your lines, stand there and do it."

A whole generation of children will remember Sylvester's mime contributions to *Vision On,* back in the early 1970s: "Ben Bennison was leaving and I was approached by Clive Doig, the producer, to take over. He said, 'Do you do mime?' and I said, 'Yeah,' but I'd never done it before! I'd just take anything on, as I never had any formal training. I went along and did it and they never found out!

"I kept thinking, 'I hope this interview finishes soon, or I'll run out of charm . . .'"

"Today the director said I was a very imaginative actor, meaning that I'm always coming out with all these ideas. Sometimes it's a pain in the neck for the producer or the director, but it's because of my early years that I'm like that. Clive Doig, my producer on *Vision On* and *Eureka,* contributed to getting me the *Doctor Who* part. It was announced on the news that the other Doctor was leaving and at the same time, I phoned up my agent and asked if there was a job going at the BBC. He phoned John Nathan-Turner and after John had put down the phone, it rang again, almost immediately. It was Clive Doig saying, 'You ought to see Sylvester McCoy,' and John said, 'Wait a minute, are you in cahoots with his agent?' Clive replied, 'No, no honestly. I heard it on the news and I think he'd be a good man.' John had thought it was a conspiracy, but it wasn't!

"As luck would have it, I was doing the Pied Piper at the National and that was a really good audition piece for *Doctor Who.* I went along for an interview, as you do. You normally audition for the theatre, but for telly and films you seem to do just interviews. Usually these interviews take about fifteen minutes or half-an-hour, but this one went on for two-and-a-half hours! It was two-and-a-half hours of charm, because you go into these interviews and try to be charming.

"I don't know what I talked about but I kept thinking, 'I hope this interview finishes soon, or I'll run out of charm,' but I managed to con my way through that one. Then I went back and did another two-hour interview and then I met the Head of Series and Serials, Jonathan Powell, who only gave me five minutes, thank God! They decided that they quite liked my quirkiness and humour but they weren't sure I had the seriousness and the power to overcome the many enemies that I would meet in my time travels.

"So we did two screen tests – two scenes – and one of those was overpowering the enemy and I passed that, so they gave me the job. We did the test in one of those small studios where they do the weather programmes – there was a lot of water on the ground!

"Janet Fielding did the test with me, and she'd rehearsed this stuff on another day with me and a few others that were also up for the part, so I had to hang around quite a lot. At first I wasn't too bothered one way or the other, as you go up for a lot of parts, but then I began to think, 'Oh, my God! They're serious!' and then you thought perhaps you ought to think about it seriously."

Sylvester had only vague recollections of the series as a whole, unlike Colin Baker, who was something of a *Doctor Who* buff: "I'd watched it myself when it was Patrick Troughton, Jon Pertwee and Tom Baker.

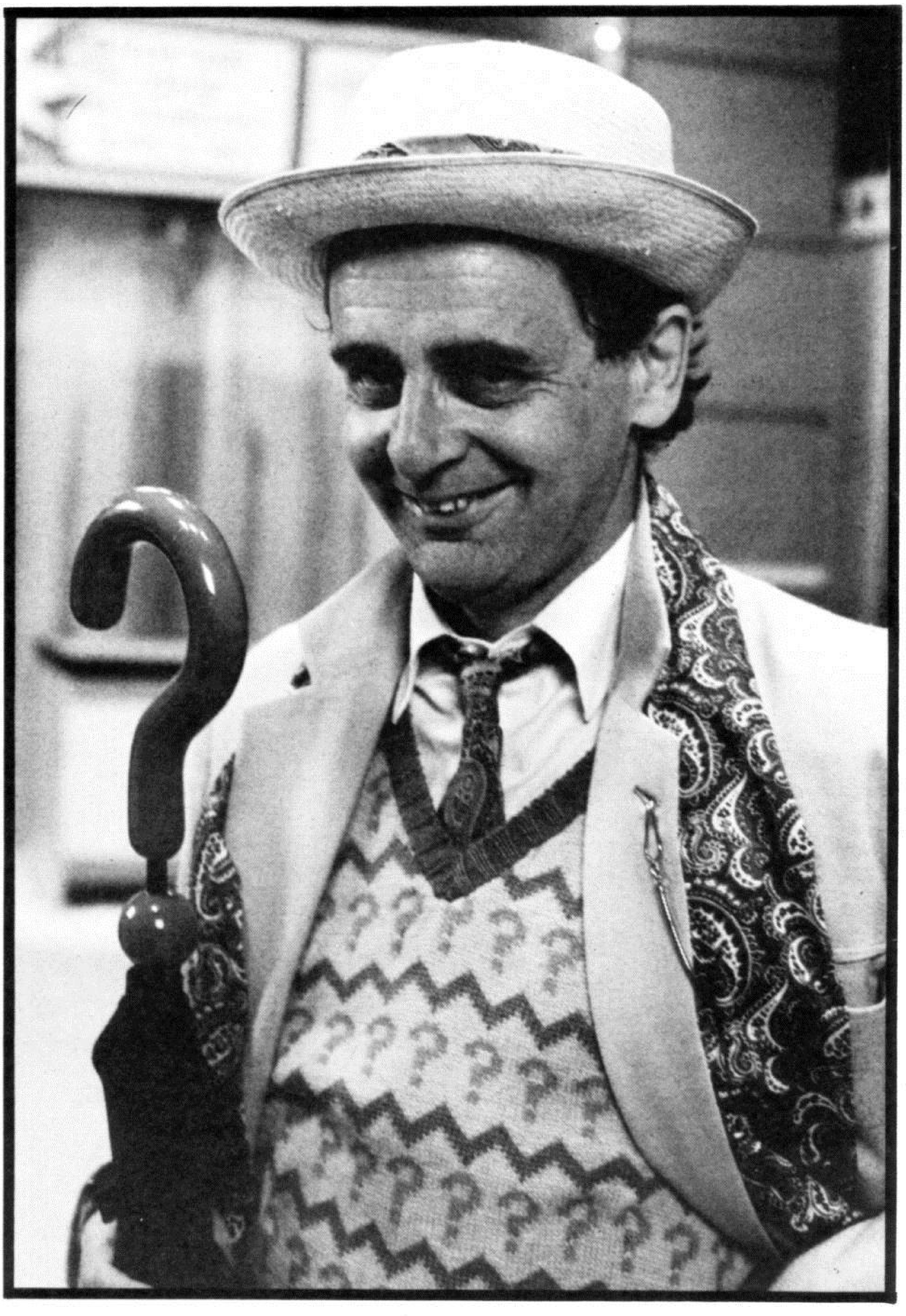
THE SEVENTH DOCTOR

Then I became an actor and didn't watch the other two, because I was busy acting. It's very difficult for an actor to follow a series, because you always end up missing it. That was before video.

"I knew about its past, but I didn't know quite what it all entailed. Fandom, for instance. It was announced I was going to be the new Doctor and I had thousands of letters welcoming me to the role along with lots of advice on how to play it! I find writing letters quite daunting but as yet it still hasn't started happening. Funnily enough, I've been over to America a couple of times and there the fans are more active and responsive to me than the British reserve here. The British fans are very protective about who they see as 'their' Doctor."

As the series continues, is it getting more and more difficult to hit upon new styles and characteristics for yet another regeneration of the Doctor? "It might sound arrogant but I haven't really worried about that side of it. There's been no time – the only time there's been is to learn the lines and try not to bump into the space furniture. I discussed it with John in the interviews and then I got the scripts, but they weren't written for me, so there's a transition period. This is a transition period – I'm trying to fit to the scripts and they're trying to fit to me. I've been allowed to change lines and I've even contributed little scenes.

I've got a very visual imagination, so there's a lot of visual business I've thought of. John Nathan-Turner told me that when he goes for a new Doctor, he has to find someone who can give a lot of themselves in the part. The way it's written you have to get a personality-type actor, rather than a chameleon-type actor. One big problem is just trying to remember the lines, because they're full of convoluted words to do with science and



▷

technology. You have no time to think about what you're doing, because you're always thinking, 'What do I say next?'

"It's one of the things I'm not so keen about – there's not enough time. It's a bit rushed sadly, and it could do with a bit more time – a day extra in the studio, say. That's the biggest problem. I like working in rehearsals with actors and the director working it there, but the way you do it here is you've got to go home and learn the lines and arrive knowing them as well as possible. You want more imagination and creativity than that – you could change things quite drastically.

"By the end of the day I couldn't stand up."

"It's exhausting in the studio – the first studio I did was with Kate O'Mara and as luck would have it, we were on set from ten-thirty in the morning to ten at night, just the two of us doing these scenes. By the end of the day I couldn't stand up, I was completely shattered.

"Here's a game that *Who* fans can play. They can try and work out when certain scenes were shot, because if they see the Doctor leaning, that means that the scene was most likely shot about half-past nine at night. I try to keep my eyes open and the energy into the lines, but I'm leaning because there's nothing left to keep my body up with! By that stage in the evening, your top lip gets long and you begin to trip over words. It gets very tense with a six-minute scene to do in five minutes."

Sylvester was adamant that he wasn't nervous. "Not really – I mean, I keep saying this but I literally haven't had time to think about it, it all happened so quickly. I hate read-throughs, so I was nervous on the first day but after that, it was all right. Kate O'Mara was the first big star I worked with and she was great, a good laugh."

What about the oft-quoted responsibility of the central actor in this part? "People keep telling me about that, but they can worry about it, as I'm not worrying yet – maybe when it's finished and I get time to sit down, I might think, 'Oh, my God! What have I done?'"

Then there were Paddy Russell's comments on the part of the Doctor inevitably going to the actor's head and causing problems of swelled ego on the set: "I'd be very surprised – I don't think so. I've done so many other jobs and because I started with the Ken Campbell Roadshow, you weren't told that you were good – you had to go out there and convince the audience that you were good. A lot of people come out of drama schools and they think they're God, because they've been manipulated and hyped up by these places."

How much say did McCoy have in his costume? "Quite a lot. The hat emerged because I wore one to the interviews. I did wear a hat just like that, but I can't now, really. Sad. They wanted the hat, though. I wanted my costume to be the sort of thing that could be seen on the street and that there was only something strange about when people get close. Not too alien. I've actually worn it in the street in Wales when we were filming and people who didn't recognise me or realise what was going on didn't notice anything odd. One guy came up to me and said, 'I like your jumper – very nice that, where did you get it?' and I said my mother had knitted it!"

"I believe that the Doctor should win by wit, will and fast running."

As to how he sees his Doctor, Sylvester wasn't entirely sure: "I don't see him as too alien. Maybe he is – I can't tell, it's very difficult to judge."

Sylvester can anticipate a time when the publicity of the series will become a grind: "I've got used to it now, and I've got a routine. In a way, it's exactly like doing the same show every day but twice on matinees. You've got somehow to bring to it something fresh. And the series, too – I'm very conscious of trying to bring to the Doctor facets of his character that I think should be there. I watched one story of each Doctor before I started, which was quite interesting. I was a bit surprised when I saw some of the later ones where the Doctor was actually using a gun and being violent. I don't believe in that at all. I believe very much that the Doctor should win over evil by wit, will and fast running. When in danger – run like hell!"

What about his attitude to his companion? "Well, that's a problem, something that I think has got to be solved. I believe in feminism; Bonnie's quite strong but I think this will have to develop, because as I say, the scripts were written before I arrived and I can only change my lines now and again if they don't fit my rhythms and maybe add a little.

"But the companion is an area where I'd like to see something else. I'd just like to solve the slight sexism of it. It seems to me the girls are getting a bit more independent, which is good, but I would quite like it if the companion became not just a person who asked the questions the Doctor gave complicated answers to, but actually might have the answers themselves. More of a relationship between them – not in any sexual way but a bit more emotional. Maybe they've had that in the past, I don't know. It's the luck of the draw really – I suppose it depends on the two actors getting together and that spark emerging. My relationship with Bonnie has been written and I've tried to make it more than that. It's something we must chat about – John, the editor, the writers and myself, if I'm given that power. I think a female companion works best.

"Andrew Cartmel and I have had a long chat and we're both trying to assist each other in the job really, as he's new and I'm new and I haven't really arrived yet. It won't be finalised until next year, if there is a next year. I think I've got to establish myself in the first story."

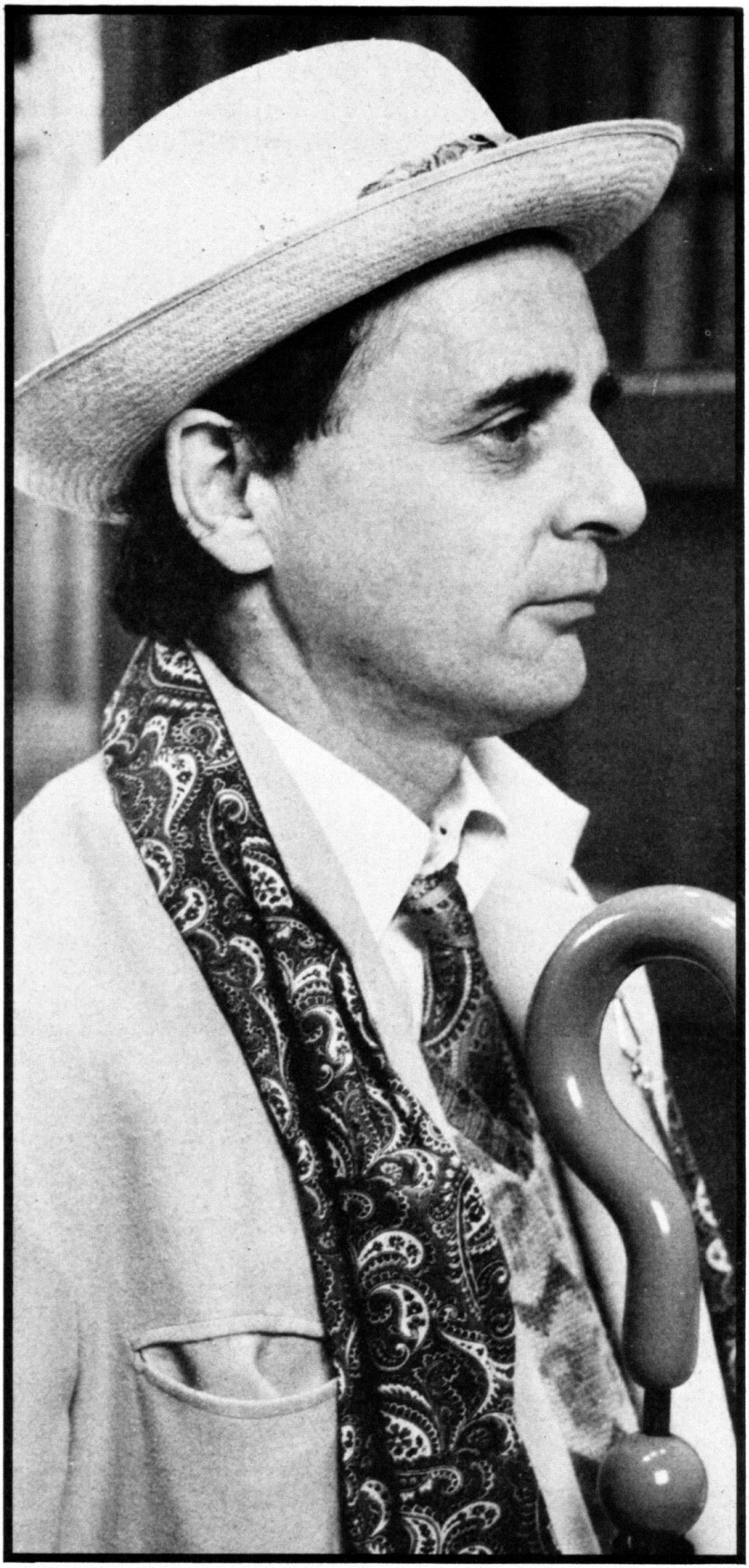
"My job as an actor is to play the Doctor as well as I can."

What about the politics of the series and its future at the BBC? "I'm really not thinking about that. Other people can worry if they want to, that's their job. My job as an actor is to play the Doctor as well as I can. Let the Press play what games they like. I've been in the business now for sixteen years. If they don't renew it for next year, I'll go off and do something else. Immediately I finish this, I go off to the National again to play the Pied Piper. The Lyric, Hammersmith want me to do a play at the same time, if I can fit it in. There's always something. I want it to go on, but I'm not spending sleepless nights over it. I'm not wet behind the ears.

"I think they want the series to have family appeal. In America, all the fans are adults. *Doctor Who* isn't just a children's programme. I started watching when I was about twenty onwards. There is no way of acting for children – you just act. If you see people who do, then they've failed. Total belief and commitment to what you're doing at the time is the key.

"I do veer towards the belief that I should tell people that I'm not the Doctor, but Sylvester McCoy, the actor playing the part. I sometimes worry about people who completely believe in it. I'm too much of an anarchist – I like to change things all the time."

How does Sylvester's private life fit into his professional activities? "Well, I have a family that I love very much and it's like schizophrenia. It's a very schizophrenic profession and I'm a



▷

very schizophrenic person. Someone once read my palm and they said it was the most schizophrenic palm they'd ever seen. I think that's acting all the different parts. I go home and though I obviously talk about acting, I try to give as much energy there as when I'm working.

"My wife isn't in the business and doesn't really want to be part of it. She enjoys the fact that I am. I'm very political. If the papers say I'm a loony lefty, my answer would be, 'Enough of the left, keep the loony!' I'm not looking forward to finding a *Sun* reporter in my dustbin. If I do, I'll stick the lid back on and chain it down. I presume people are going to pry but if they do, they'll get a poke in the eye, or they'll be told in a very Scottish way where to go. They'll no doubt carry on doing it, though and I'll just have to learn to live with it.

"As for my other interests, I go out to the theatre a lot. I like ballet and I like films and opera. Indeed, I've been in an opera. There's an ambition I still have, to play the drunken jailor in *Die Fledermaus.* I've played in Benjamin Britten's *Midsummer Night's Dream* with the Welsh National Opera. I've done musicals, operetta, street farce, straight drama, rough theatre, posh theatre – the lot."

"I'm a Troughton man and I think of him and his anarchic humour."

Sylvester sees humour as an important element of the *Doctor Who* part: "There are bits of business that are humorous but serve to get us out of danger – one bit with an umbrella, which I'm very proud of, for instance. I think humour is part of its charm. I'm a Troughton man and I think of him and his anarchic humour. The Doctor is quite political – he's a pacifist, a man of principle and he abhors corruption and wants to help the world, which he loves. I should imagine he might be a member of Greenpeace!

"Every story you come to, you think, what's he here? Those other things are vague beliefs and philosophies which help me through. He's very renaissance and like me, he loves travel. He's curious, he's fascinated and I personally have that quality, too. As an actor, I've been to the Far East, all over Europe, England and Israel and now America's open to me, so I have the wanderlust in common with the Doctor.

"I'm delighted to say that the Doctor's an outcast from Gallifrey and actors are outcasts from society too, in a way. I really dislike the gentlemanisation of actors. Being an outcast – as I really do want to be – you can sit back and look in, look at and wonder. I live from day to day – you don't plan for the future, because you don't have one. Fans are worried I might be too humorous but that's wrong, because I do take the part very seriously; I just don't take life very seriously!

"By and large, I've been very lucky in that I've been able to work with outcasts. Directors have the power, because actors don't want it. Are there any parts I wouldn't or couldn't play? – Tall Dark Handsome Heroes! It's bizarre because Tim Dalton and I were working together in *Taming of the Shrew* and *Antony and Cleopatra* last year. Now he's got James Bond and I've got the Doctor. Both have been going for about twenty-five years and have been played by several different actors. The difference is he gets more money than I do!" ■

PHOTO OFFER II

88 ROSEBANK, HOLYPORT ROAD, LONDON SW6 6LJ

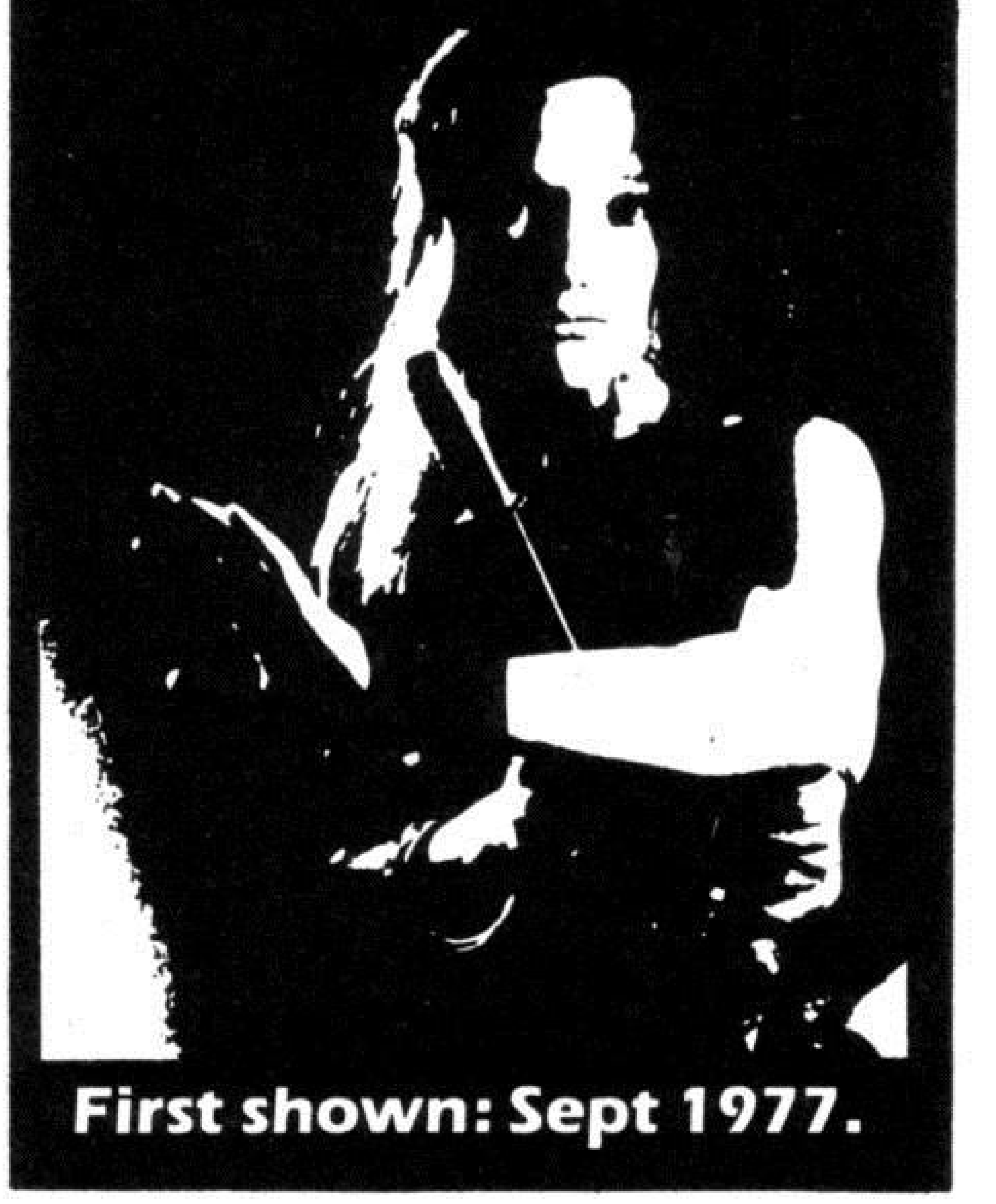
221	The Seventh Doctor (portrait)	*Time and the Rani*
222	The Seventh Doctor waving his hat	*Time and the Rani*
223	The Seventh Doctor in the Sixth Doctor's costume	*Time and the Rani*
224	Melanie and the Doctor lying unconscious by the TARDIS console	*Time and the Rani*
225	The Rani (portrait)	*Time and the Rani*
226	Ikona comforting Melanie	*Time and the Rani*
227	The skeleton lying on the rocks	*Time and the Rani*
228	The Doctor (full-length portrait)	*Time and the Rani*
229	A Tetrap (full-length)	*Time and the Rani*
230	Faroon (portrait)	*Time and the Rani*
231	Army of Tetraps emerging from the cliff-face	*Time and the Rani*
232	The Rani and Urak standing beside the giant brain	*Time and the Rani*
233	The First Doctor outside the TARDIS	*Marco Polo*
234	Tlotoxl (portrait)	*The Aztecs*
235	The Second Doctor playing the flute	*Power of the Daleks*
236	Jamie with arms round Victoria, by TARDIS	*The Web of Fear*
237	Liz Shaw sitting on riverside railing	*Publicity*
238	The Master surrounded by "dead" dummies	*Terror of the Autons*
239	Jo Grant in red and black costume	*Publicity*
240	The Second and Third Doctors confronting Omega	*The Three Doctors*
241	Two Ogrons (close-up)	*Frontier in Space*
242	The Third Doctor in front of castle (full-length portrait)	*The Time Warrior*
243	The Fourth Doctor and Sarah examining empty space-suit	*Planet of Evil*
244	The Fourth Doctor and Leela	*Publicity*
245	Thea Ransome and the Fendahl	*Image of the Fendahl*
246	Group of Sontarans collapsing in the Panopticon	*The Invasion of Time*
247	The Captain and Mr Fibuli	*The Pirate Planet*
248	Professor Rumford and Romana carrying the hyperspace projector	*The Stones of Blood*
249	Cessair of Diplos/Vivien Fay	*The Stones of Blood*
250	The Fourth Doctor and Romana by the TARDIS on Brighton beach	*The Leisure Hive*
251	The exterior of the Leisure Hive	*The Leisure Hive*
252	The Keeper (portrait)	*The Keeper of Traken*
253	Nyssa arguing with Kassia by the TARDIS	*The Keeper of Traken*
254	The Fifth Doctor by a waterfall (full-length portrait)	*Publicity*
255	The Fifth Doctor, Nyssa and Tegan in front of the TARDIS	*Black Orchid*
256	Tegan holding on to chains looking down into radio-active pool	*Warriors of the Deep*
257	Nyssa (portrait)	*Mawdryn Undead*
258	Tegan wearing period costume	*Enlightenment*
259	Shockeye holding meat cleaver in kitchen	*The Two Doctors*
260	Kara standing beside a Dalek	*Revelation of the Daleks*

PRICES:

SMALL	**(5" x 3.5")**	**80p (US$2.00)**
MEDIUM	**(8" x 6")**	**£1.60 (US$4.50)**
LARGE	**(10" x 8")**	**£2.80 (US$6.50)**
EXTRA-LARGE	**(14" x 11")**	**£4.50 (US$10.00)**

* *Please add 30 pence per total order (US$2.00) for postage and packing*
* *All other countries please add 15% to the order value for postage and packing*
* *All cheques/P.O.s should be made payable to : JOHN G McELROY*
* *Please order photographs by number and size eg. 224(S); 238(M); 241(L); 255(XL) etc.*
* *All orders should be sent to PHOTO OFFER 11, 88 ROSEBANK, HOLYPORT ROAD, LONDON, SW6 6LJ*
* *Please allow 28 days for delivery*
* *It is a BBC condition of sale that these photographs should not be copied or published or used for any other commercial purpose*

ARCHIVES



First shown: Sept 1977.

Horror of Fang Rock

EPISODE ONE

A lighthouse is a solitary place at the best of times . . . Standing in the lamp room of Fang Rock lighthouse, young Vince sees a strange light descend towards the sea, sending a glow across the water before vanishing beneath the waves. Vince tells Reuben, but by then it is too late for the older man to see anything. The senior keeper, Ben arrives and he too is cynical, but Vince remains sure of what he saw, and outside the lighthouse the atmosphere seems to suggest he may have been right. Vince calls Reuben via the internal tube system and warns him that a fog, unlike any he's seen before, is heading towards the area. As Ben and Reuben survey the advancing fog, the electric lamp goes out.

The TARDIS materialises nearby and Leela, dressed in Victorian clothes, is clearly not impressd with what she assumes is Brighton. Then the Doctor tells her they have got the right time, but the wrong place. They see the lighthouse towering above them. Inside, Ben inspects the electricity generator, but it still seems to be working. The lights come on again and Ben leaves, puzzled. After he has gone, the door to the coal storage bunker opens and a glow is visible, accompanied by a crackling sound.

Vince goes to fetch a jersey against the cold and bumps into Ben. Something odd is going on and Ben is entering the details in his log. He orders that oil lamps be on hand in every room with one permanently alight in case of another inexplicable blackout. The Doctor and Leela make their way to the lighthouse and Leela senses something evil here. Inside, Vince lights an oil lamp just as the electric lights snap off again. Ben rushes down to the generator. In the darkness, he is transfixed with horror as he sees what has been hiding there. He screams, but his cry is drowned by the roar of the lighthouse's siren. After a while, Vince decides to go down to help Ben.

The Doctor and Leela find the door of the lighthouse open and they enter, soon bumping into a frightened Vince, who accepts their story of being lost in their ship and leads them to the crewroom, now lit by oil lamps. The Doctor goes in search of Ben, while Leela changes into some of Vince's clothes. The Doctor finds Ben's body and the lights come on again. Vince and Leela appear and Vince thinks the Doctor has managed to turn the lights back on. Then the truth dawns and the Doctor says that Ben was killed by a massive electric shock. Vince goes to tell Reuben, while the Doctor wonders what creature could leave no wet footprints and melt Ben's lantern into the bargain.

Reuben greets the news with the suggestion that the Doctor and Leela might be spies and he goes off to investigate, leaving a frightened Vince on his own. Reuben gives the Doctor and Leela the full benefit of his suspicions before leaving to attend to Ben's corpse, sewing him into a makeshift shroud. The Doctor decides to go and talk to Vince, who tells the Doctor about the fireball he saw earlier.

Leela is meanwhile investigating the tiny island on which the lighthouse stands. She finds dead fish floating in the water. Reuben relieves Vince and the Doctor stays with the older man, as Vince goes downstairs. He hears a dragging noise and makes his way fearfully to the generator room. Leela is now trying to track the source of the crackling sound heard earlier, but she loses it.

Vince finds Ben's shroud ripped open and contacts Reuben via the speaking tube. The older man is disbelieving. Leela crashes in and demands to know if the monster came here. The Doctor spots a distant light, which distracts the already shocked and confused Reuben. Leela confirms that she, too, heard a dragging sound out on the rocks. At this, the tube summons Vince – a ship is about to founder on the rocks. Leela and the boy dash upstairs. The ship is travelling too fast to change course, in spite of warning flares, and it crashes into the rocks, watched by the helpless inhabitants of the lighthouse . . .

EPISODE TWO

Leela is left to keep on sounding the siren, while the Doctor, Reuben and Vince go to gather rescue equipment. The Doctor notices the rail around the generator is live, before following Reuben outside in search of wreck victims. Leela looks over the lighthouse balcony, just in time to see a shapeless glowing mass gliding into the sea. The light comes back on again.

The rescuers pull in a life-boat with three occupants. These are Colonel James Skinsale, Lord Henry Palmerdale and a young girl called Adelaide Lesage. Vince goes to prepare them some hot soup, while Reuben follows the Doctor back to the top of the lighthouse. There Leela has told him about the shape she saw and he tells her not to say anything to the others, but to show him where it went later. Reuben arrives and tells them that he thinks the strange happenings might indicate a return of the Beast of Fang Rock . . .

Down in the crewroom, Henry is making himself unpopular with demands for brandy and dry clothes. The Doctor and Leela arrive and are told that the coxswain of the lifeboat, Harker, is just tying up the boat. Vince and Leela go off to stoke the boiler. The newcomers explain that they had been in Deauville, where Henry lost a large sum in a casino. Palmerdale says that he must reach the stock market in London before it opens.

Leela hears the dragging sound approaching and after taking his shovel as defence, she sends Vince to summon the Doctor. Poised, she waits. The door begins to open and Harker appears, carrying Ben's mangled body. The Doctor sends him upstairs after explaining that whoever took Ben's body had conducted a sort of post-mortem to learn about the human anatomy. Vince arrives and the Doctor succeeds in reassuring him that everything was an accident.

Palmerdale insists on making for the mainland the same night, but Harker refuses. Henry summons Reuben on the speaking tube and it is agreed that Adelaide can sleep in Ben's old room. Vince notices lights on the rocks and sees they belong to the Doctor and Leela. Reuben tells the boy about his theory of the return of Fang Rock's beast.

The Doctor detects a high electrical field in the area and they return to the lighthouse. As they go, a glowing shape slides from behind a rock. By now, Harker and Adelaide are asleep. The truth has meanwhile emerged – Skinsale had had his gambling debts cleared by Palmerdale in return for advance information about the government's financial plans, information he can now do nothing with, which clearly pleases Skinsale.

The Doctor's theory is that the fireball was the landing of a ship under the sea and that the fog was manufactured to isolate the lighthouse, a centre of attraction because of the generator. The creature is quickly realising the weakness of its potential enemies. Palmerdale wakes Harker and asks him to send a Morse message to his London broker – but Harker remembers it was Lord Palmerdale's insistence on speed that crashed the ship and lost so many lives. He refuses and begins to throttle Palmerdale.

The Doctor and Leela arrive and pull them apart. The Time Lord announces that the lighthouse is under attack from a creature now approaching the edifice. Reuben leaves Vince and goes to stoke the boiler. Palmerdale doesn't believe the Doctor or Reuben's warnings but Leela uses her knife to make him see their point. She senses it is getting colder and at this, Adelaide appears. The light flickers. Reuben is now stoking the generator and he goes to open the coal store door. Upstairs, Palmerdale assures Adelaide there is nothing to worry about. As he does so a terrifying scream comes from below and the lights black out . . .

EPISODE THREE

Adelaide screams and rushes into Skinsale's arms. the Doctor and Leela dash out to try to save Reuben. Adelaide is near-hysterical and Palmerdale is annoyed, not only by this, but also by Harker's hurried departure to see whether he can help the Doctor. The latter arrives and realises where the duo have gone. Then he turns and sees a glassy-eyed Reuben standing in the door of the coal store. Reuben begins to climb with pained slowness up the stairs, while Harker's shouts to the Doctor receive no reply. Vince gives the foghorn another pull and at this, the light returns. Reuben passes the crewroom on his way upstairs and Adelaide refuses to return to her bed.

The Doctor and Leela finally return. Leaving Harker to secure the door, they rush off to ask Reuben what he saw. Palmerdale tries to persuade Skinsale to work the Morse, but the man points out that if he was discovered, he would be ruined. The Doctor appears to ask where Reuben went, before disappearing again. Palmerdale leaves shortly afterwards, followed after a pause by Skinsale, thus leaving a rather frightened Adelaide on her own.

Upstairs, Vince has seen nothing of Reuben. The trio try Ben's room, but the door is shut and there is no answer to their banging. Within the room, Reuben is staring through the window, looking out to sea as if possessed. He opens the window and after a moment begins to shimmer.

The Doctor orders Leela to go and tell Harker to keep the boiler pressure up. Palmerdale goes to Vince and offers him money to send the message he wants. Vince is doubtful, but amazed when the aristocrat shows him wealth in the form of diamonds he has on his person. Vince reluctantly agrees but unfortunately for him, this is being watched by the grim-faced Skinsale.

The shape – whatever it is – is moving up the side of the lighthouse, until it reaches the underside of the lamproom balcony. There it waits. Palmerdale scribbles down his message and reminds Vince to keep quiet about this, then slips away before the Doctor appears, to warn the boy to be on alert. Leela delivers her message to Harker, who begins to see to the boiler pressure. Leela appropriates his hammer and slips off.

The shape on the side of the lighthouse glows more brightly and Palmerdale, hiding along the gallery, glimpses it. He looks over but is seized by a kind of tendril. He is hit by a shock of blue lightning and dragged over the side. The shape makes for a lower window.

Skinsale and Adelaide are arguing about Palmerdale's nature and she rushes to tell him what the Colonel has said about his so-called friends, none of which is flattering. Leela stands outside Ben's door and warns Reuben that she is going to smash the door down if he doesn't open up. She smashes a hole in it, but goes no further because the Doctor stops her, telling her that Reuben is in a kind of coma.

Adelaide appears, but the Doctor sends her straight back to the crew room. Vince goes in search of Palmerdale, too – but to his astonishment, finds nothing. In terror, he pulls out the Lord's message and his money and sets light to it. The Doctor arrives back at the crewroom to find Skinsale and Adelaide in sulky silence. He orders Leela to fetch Harker and Palmerdale. She returns with Harker in time to hear the Doctor explaining to his incredulous audience that there is an alien presence nearby. Vince calls down to say that Palmerdale has fallen over the balcony rail. Leaving Leela to look after Adelaide, the three men clatter downstairs, unaware that they are being watched by Reuben.

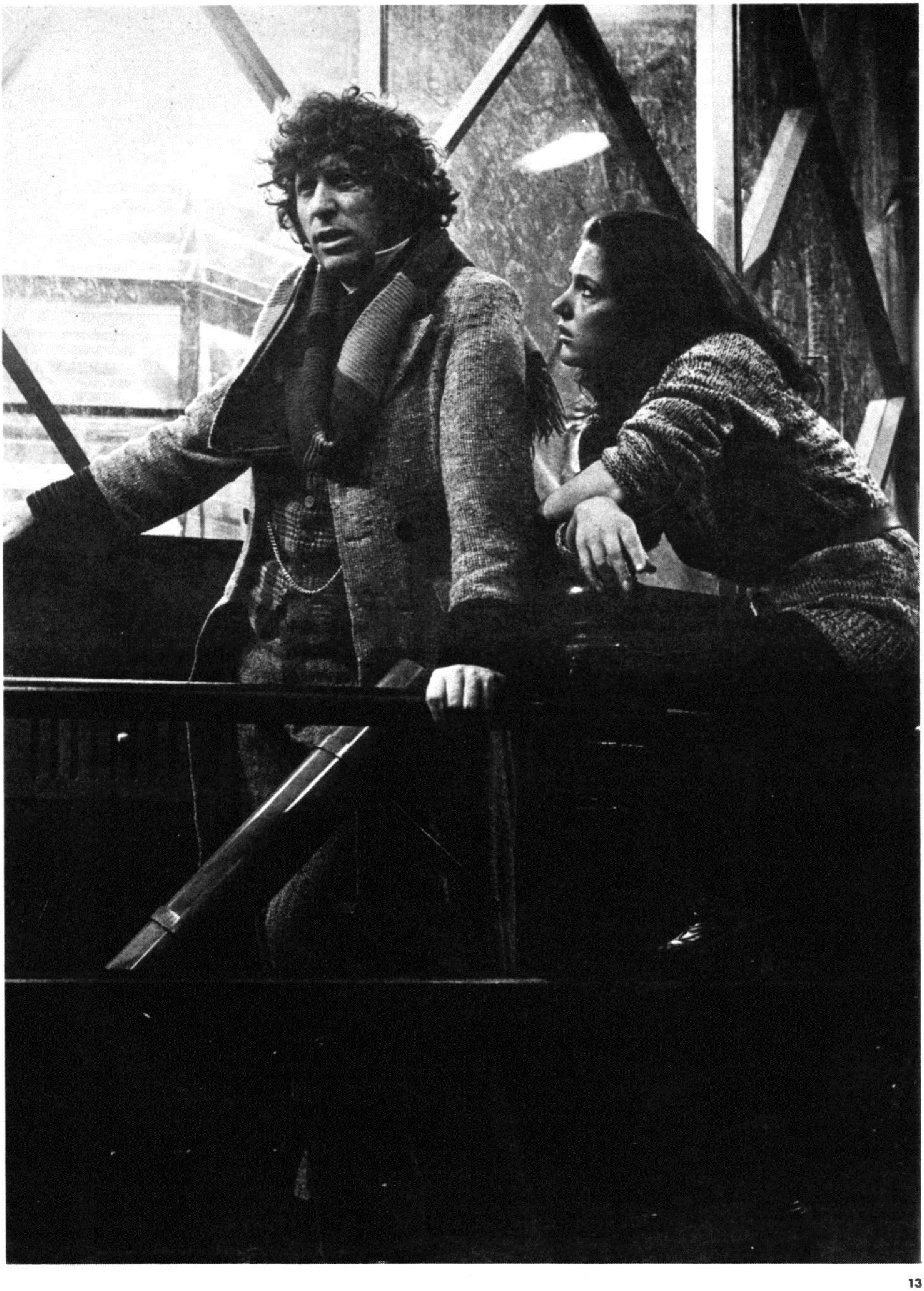
Adelaide talks to Leela about her belief in astrology, but Leela tells her that the Doctor has taught her something better – a belief in science. The three men find Palmerdale's body and bring it to the crewroom, where Adelaide accuses Skinsale of killing the man. However, Skinsale tells the truth and the Doctor notices he has destroyed the Morse apparatus to stop Palmerdale. But this has also severed all contact with the mainland.

Downstairs, Harker is just finishing the re-inforcing of the door when Reuben appears behind him. The ghastly figure begins to advance upon him, arms outstretched. Vince sounds a weakened foghorn. The Doctor explains that Palmerdale was killed by a massive electric shock, just like Ben and that the creature has a natural affinity with electricity. It likes the cold, which means that heat could be a form of defence.

Vince calls down to say the boiler pressure has fallen and as a result, the foghorn won't sound. The Doctor and the others rush off and find Harker's body, killed like the others and Reuben, who, the Doctor says, has been dead for hours. Whatever the creature is, it has the chameleon ability to adopt different shapes – and instead of locking it out, they've made a terrible mistake and locked it inside with them . . .

EPISODE FOUR

Vince is still getting no response from the foghorn and he turns to see the ghastly form of Reuben approaching him with outstretched arms. On contact, the boy goes rigid and is surrounded by electric blue sparks. The Doctor stokes up the machine and finds an alien power relay behind the generator – a kind of distress signal. The Doctor reasons there must be a signal modulator higher up the tower and while he goes in search of it, he tells Leela to gather the others in the lamproom, which will be easiest to defend. She does as she is told, but on hearing the news, Adelaide faints. ▷



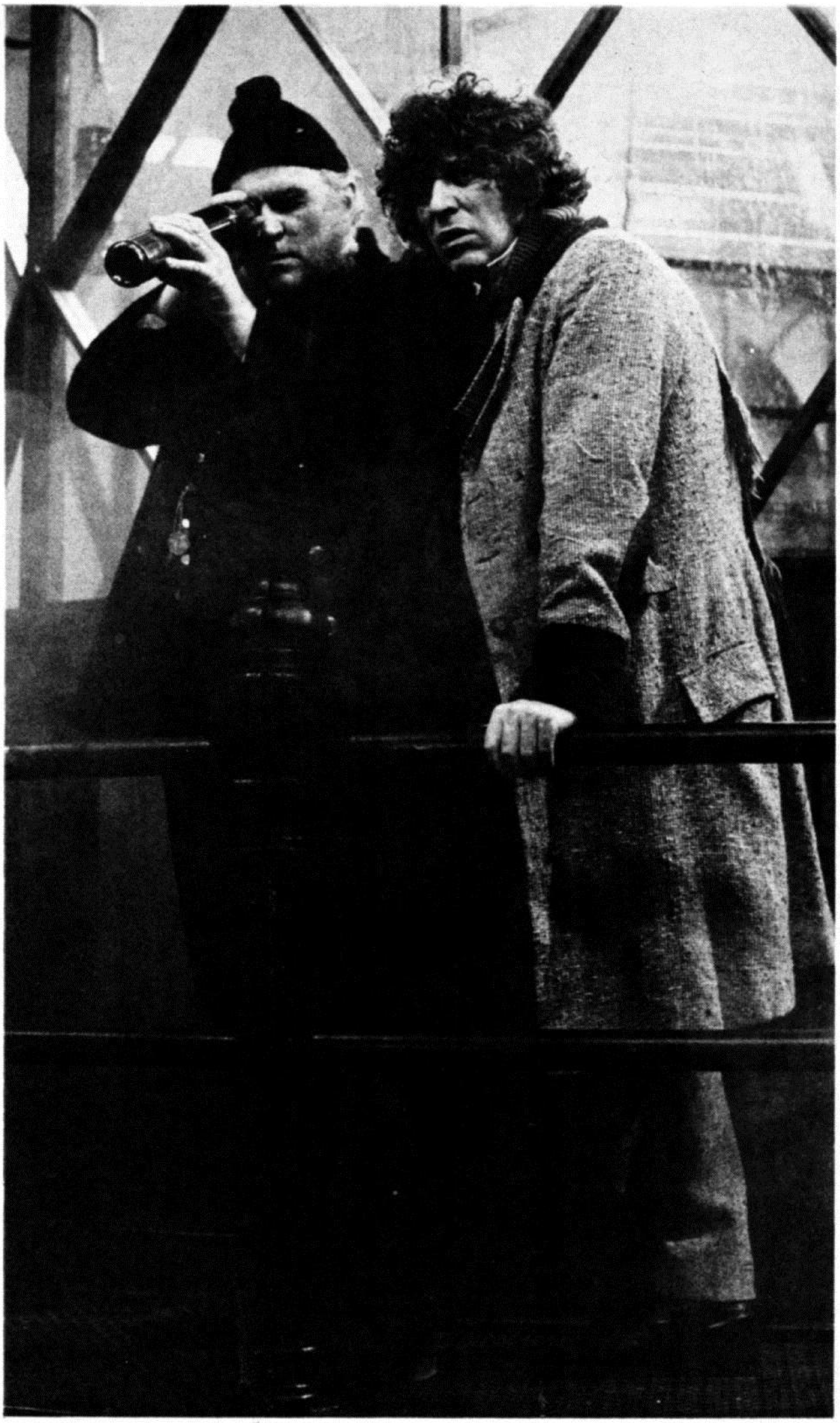
The Doctor arrives at Ben's room and looks inside, finding nothing. Then he hears the approach of the Reuben look-alike. 'Reuben' enters but the room is now empty. It draws the curtain and outside, we now see that the Doctor is hanging on to the side of the building for dear life and his fingers are slipping ... the only consolation being that he has discovered the modulator, positioned just above the window ledge. As Leela and the others are about to leave, 'Reuben' appears in the doorway, smiling.

The Doctor manages to clamber back into the room and recover the modulator. 'Reuben' makes a dash for Adelaide, killing her at once and in the heat of the moment, Leela and Skinsale rush upstairs, meeting the Doctor on his way down. The Time Lord orders Skinsale to scatter gunpowder from the rocket store over the lamp room steps. Leela leaves to help him and the Doctor faces the creature, which speaks for the first time, saying it is no longer necessary to maintain human form. It begins to change. Skinsale is shaken on discovering Vince's body, but Leela is more practical. They hear a shrill, alien howl from below.

It is the cry of the transmuted creature – a Rutan, of a race engaged in perpetual war with the Sontarans. It explains that Earth will be invaded as a strategic point in the counter-attack against the enemy – and destroyed in the crossfire, the Doctor realises. Telling the Rutan he has dealt with the distress signals, he dashes upstairs. He grabs a fuse and light from Skinsale, and they wait. It is briefly repelled by the small explosion, but not killed.

The Doctor begins to assemble a weapon, with a rocket launcher as its basis. He explains that if they can kill the Rutan and destroy its mother ship, the planet will be deemed too dangerous to colonise. To destroy the ship would require a daring plan – converting the lamp into a kind of primitive laser beam, requiring a large diamond for focus. Skinsale recalls Palmerdale's loot, but he is down below.

The Rutan is now moving slowly back up from the generator room. The Doctor leaves Leela with the adapted weapon and together with Skinsale, goes down to get the diamonds. Hearing them, the Rutan moves closer. The Doctor selects the largest stone and discards the rest, dashing off – but Skinsale cannot resist picking them up. It is the death of him, as the creature attacks. It then chases the Doctor, who is saved by Leela's firing of the rocket launcher. He rushes off with the diamond but Leela goes back to the dying Rutan to gloat.



Meanwhile, the Doctor has set up a complicated contraption to destroy the Rutan ship, that will give them just enough time to rush out when activated. At this, the Rutan fireball begins its approach and the Doctor pulls the operating switch. The travellers flee, Leela stopping only to pick up her trusty knife.

They rush to the vicinity of the TARDIS and Leela looks at the blinding collision as the Rutan ship explodes above the lighthouse. The roar dies and the lighthouse still stands – but the light has caused Leela's eyes to change colour. The Doctor leads the way into the TARDIS, telling Leela that no doubt a poem will be written about the strange fates of those left on Fang Rock that evening . . .

HORROR OF FANG ROCK starred **Tom Baker** as the Doctor and **Louise Jameson** as Leela, with guest stars **Colin Douglas** as Reuben, **John Abbott** as Vince, **Alan Rowe** as Skinsale and **Sean Caffery** as Palmerdale.

fact file

THE ORIGINS

To say that *Horror of Fang Rock* had a troubled history would be putting it mildly. There were several reasons why this was one of the most fraught *Doctor Who* stories in production in 1977, the first being that it signified the beginning of a new era, with Graham Williams taking over as producer from Philip Hinchcliffe.

Together with script editor Robert Holmes, who had agreed to stay on for a few stories only as a favour to help Williams out, Hinchcliffe commissioned veteran *Who* hand Terrance Dicks to write a vampiric tale to open the season. Things had got to a very advanced stage when Williams' head of department heard of the idea and instantly cancelled it, worried that it might conflict with the BBC's own version of the famous Bram Stoker legend, due the same season.

The team asked the hard-pressed Dicks if he could come up with something else at short notice, preferably cheap. When Dicks announced his plans to set the new script in a lighthouse, Robert Holmes insisted every historical detail be rigidly researched – just as Dicks had insisted Holmes research for *The Time Warrior* when their positions on the show were reversed.

THE FILMING

The replacement that Dicks knocked together was hardly a masterpiece, and it naturally didn't please the appointed director Paddy Russell, because it wasn't the one she'd been booked to shoot. There were more shocks in store for Paddy and her team – after hours spent with Robert Holmes to try to simplify the script's set requirement (a glass lamproom and sets of curving stairs not being easy to shoot), there came the information that as the London studios at Television Centre, where the series was normally taped, were fully booked, the whole production would have to move up to the studios at Pebble Mill.

There, *Doctor Who* was a novelty and Paddy Russell paid testimony to the lengths the crews were prepared to go to for the story, in her interview with **DWM (Issue 126)**. In rehearsal, the big problem was the star. It had been rumoured that Tom Baker was planning to leave the series at the end of his fourth season and having signed for another year, he felt tied down. Added to this, he didn't like the shunting around of the production, the concept of his new companion (who, he was originally told, was only there for three stories) and above all the script, which was a rather hammy piece.

Finally the cast were all virtually television unknowns and thus there was a lack of balance, as Baker tended to try to dominate, leading to a few more clashes.

Fortunately the Pebble Mill recordings were a success, thanks to the enthusiasm of everybody there, and the sets were convincing and effective. Russell's cast worked well together and included Rio Fanning, who played Harker, and later went on to feature as Helen's father in the hit BBC series *All Creatures Great and Small.*

The designer was Paul Allen, previously responsible for the impressive *Spearhead From Space,* and the incidental music came from Dudley Simpson. Production Manager Peter Grimwade was later to become both a writer and a director on the show and this was his swan song in his capacity as director's assistant on *Doctor Who,* which had taken him through classic stories such as *The Daemons* and *Pyramids of Mars* – the latter also directed by Paddy Russell.

PROBLEMS

The four-part adventure was still on the frightening side because although the incoming producer had been instructed to tone this element in the series down, he couldn't do so immediately.

There was a big problem with the monster, which rather let the side down and was far from being imaginative – the decision to use a Rutan as the villain came from Robert Holmes, who had created them for mentioning in his Sontaran scripts and thought this would save some valuable time and creative input from Terrance Dicks.

There was no location filming for the story, which meant that time was even more of a premium than ever and that there were several tricky miniatures and long shots that needed to be accomplished within the confines of the studio.

Horror of Fang Rock was chosen as a suitably melodramatic title, though it was also provisionally titled *The Monster of the Rock* and *The Beast of Fang Rock.* Because of the many production scheduling difficulties, as well as the equally frequent script hold-ups, this story wasn't shot first, though it did open the season.

The script hold-ups involved a certain creation called K9 and the first story recorded that season was actually *The Invisible Enemy.* It was during *Horror of Fang Rock* that the producer decided to keep K9 on board. He also sanctioned the scripted explanation of Leela's change of eye colour, after a special request from Louise Jameson, who complained that the contact lenses she'd worn to keep her eyes blue the season before gave her headaches and interfered with her vision.

Though plagued with problems *Horror of Fang Rock* is ironically one of the best stories of its year. Hackneyed it may have been but there was some skilled production in evidence and it was very much in the traditional *Doctor Who* style.

◇ **Richard Marson.**

geoff powell

set for success

Earlier this year, Patrick Mulkern went behind the scenes of the new season and talked to designer Geoff Powell about his work on *Time and the Rani* . . .

Geoff Powell joined the BBC as a design assistant in 1965. From Pebble Mill he moved to BBC Wales, and then to Television Centre in London. He worked on many shows in the 60s and 70s, including *The Onedin Line, Dick Emery, Dad's Army* and *Softly, Softly.*

More recently, some of Geoff's work for the BBC has gained critical acclaim. His designs for Screen Two's *The Insurance Man* won him the 1986 BAFTA award. Surprisingly, although he has worked for the BBC over 20 years, he had never before been involved with *Doctor Who* . . .

"I've never done a *Doctor Who* before. This is my first one. It's funny because when you're a young assistant, one of the first things you want to get your teeth into is a *Doctor Who,* but for some reason, it's always passed me by."

Then Geoff was engaged on the first story of the Twenty-fourth Season, *Time and the Rani.* As designer, he was one of the first members of the production team to become involved in the programme. "You join virtually the same day as the director, and start working out from the script what you're going to have to come up with. But with *Doctor Who* there have been problems; the scripts were commissioned late and there were endless discussions and alterations, so we tried to work with the scripts in an unfinished form."

Time and money were two concerns foremost in the designer's mind. "In any production, there's what we laughingly call the run-up period, which is based theoretically on the weight of the production," Geoff explained. "In other words, if it's all film, lasting six weeks on location, more preparation will be required than a drama recorded on VT [Video Tape] in the studio.

"You charge a production so much per day and there's an agreed scale for how much they'll pay for the run-up period and again for the actual work on the film. Sometimes you have far too much time, sometimes far too little."

The work of a designer comes in several stages. Very early on, a meeting is held between all the design departments, so that everybody knows exactly what the others are doing, ensuring the maximum amount of co-operation. Decisions have to be taken over who will do what; whether a prop should be provided by set design or built by visual effects, or a monster should be made by visual effects or by costumes and make-up.

The designer's task is then to sketch what ideas he has in mind. He or his assistant will then convert them into highly detailed elevations. He sits down with a sheet marked out with the outline of the studio allocated to the production and has to fit into that shape all the sets which are required for the recording session. Sometimes space is limited, sometimes not.

"On paper a futuristic *Doctor Who* set can be extremely intricate – a maze of lines and curves. Walls set at angles (leaning flats) are hard to see on a flat plan. Anything which touches the floor is shown as a solid line, and the top of a leaning flat is a dotted line."

Then either the designer or his assistant will build a small scale model from card and paper to give an accurate three-dimensional rendering of the sets, which will be easier for the set builders to follow.

The recording of *Time and the Rani* fell into three sections – two recording sessions at Television Centre and a location shoot a couple of weeks previously in Somerset. Finding an appropriate location was just as much a part of Geoff's job as creating a studio interior.

"We started talking early on about the planet Lakertya and what it should look like. It was written in a woodland setting, but we thought, 'That's going to be so easily identifiable as rural England. It's supposed to be an alien planet, so let's go for something treeless and rocky,' and we *didn't* want the same old sandpit that they've used over and over again on *Doctor Who.* The production manager got in touch with ARC, which is one of the biggest cement producing companies in Britain – and they came up with one in Frome in Somerset. It was ideal, because we could work in three different stone quarries. Two were disused. The third one was the biggest in the country, but we just used that for what they call a sump – a pool of water at the bottom of a quarry."

Often slight additions are necessary to the chosen environment. "On the

OB [outside broadcast] we had to make the entrance to this complex come out of the cliff face in a quarry. It was a set of steps, with two long tapering buttresses with sculpture on the end. They were shaped like the heads of the monsters in the story, the Tetraps. They were what became laughingly nicknamed 'Tetraps on a stick'. We thought perhaps Enterprises could market them as ice lollies!"

The studio work did not call for a large number of sets, so more resources were available to Geoff. The first two-day session on the 20th and 21st April featured the following sets: the Portal/Eyrie of the Tetraps, the Pyramid Machine, the Centre of Leisure, the Rani's TARDIS, the Doctor's TARDIS and TARDIS Wardrobe. The second session in early May featured one main multi-faceted set, the Rani's Laboratory.

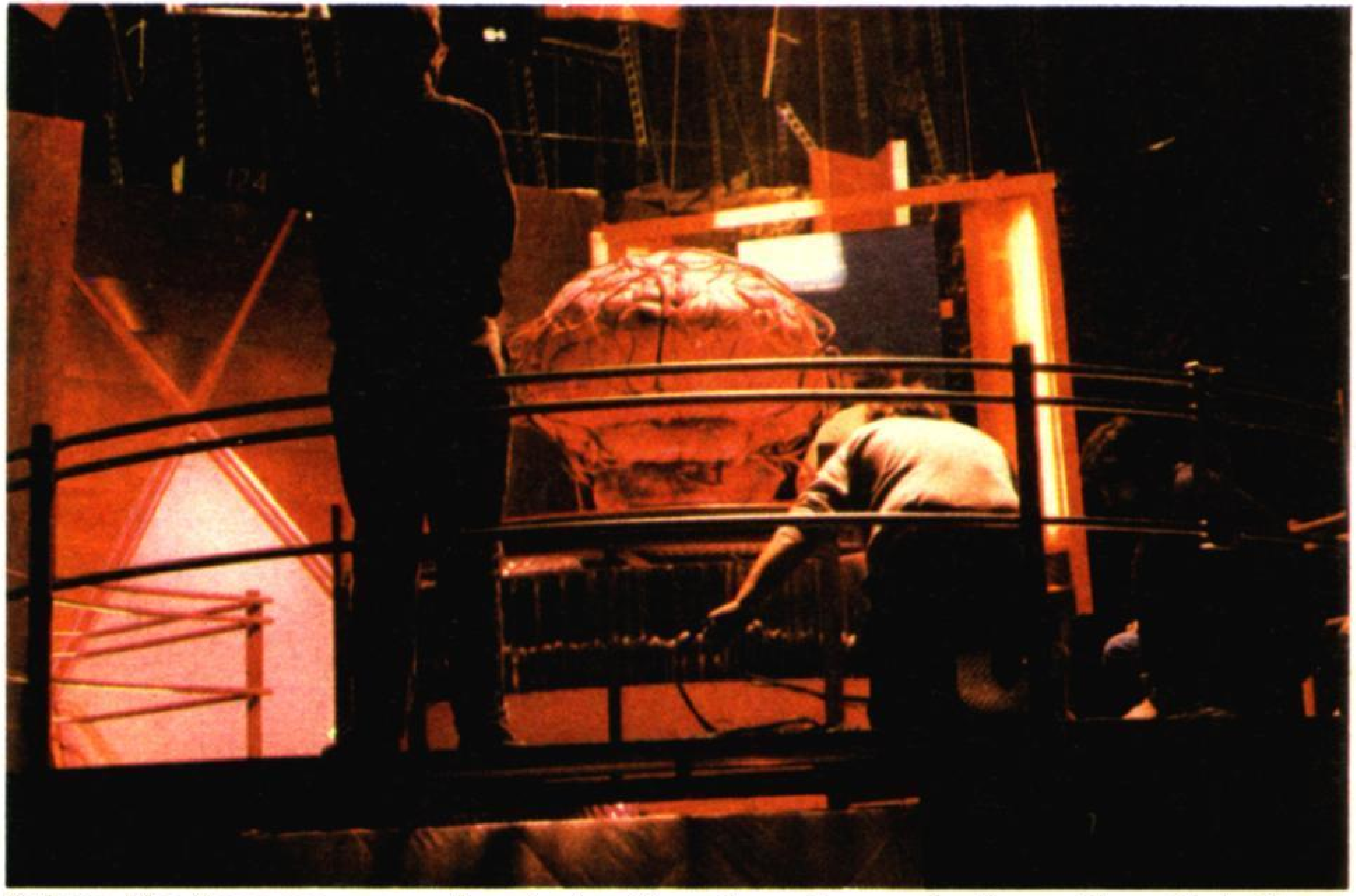
The TARDIS control room is now a standard set, and fairly strict continuity guidelines apply during its erection. "That's a stock set, stored I think at Elstree and I must say that it takes up too much of the studio. It comes round in a semi-circle, then it's got big double doors, then a porthole and then another door and a corridor leading off – so it tends to take up an enormous amount of room."

Another TARDIS, that of the Rani, appeared in the story. It was previously established in *The Mark of the Rani,* as a delightful mauve chamber, with a central console topped with a silver gyroscope. However, a completely different approach was necessary this time around.

"We had to cut a few corners there with the budget. We did the interior as a pyramid-shaped model and CSOed [colour separation overlay] Kate O'Mara into it. The model didn't cost much and it really wasn't worth building a full-size set for the small amount of time it was used. And I didn't have to follow the same design as before.

"I had a message from John Nathan-Turner saying he didn't mind what the interior of her TARDIS looked like, as long as it had lit roundels. So I rang back and said, 'Who's this Lit Roundels? Is it some Swedish actor you've cast?' So along with 'Tetraps on a stick', 'Lit Roundels' became one of the catch phrases on the production. ▷

Above: Geoff at work. Below: The design team set up the brain enclave at the rear of TC1.



Below: The floor manager relays instructions from the production gallery. Note the unmasked Tetrap.

Photos by Patrick Mulkern

◁ At the time of the interview, Geoff was working on the Rani's Laboratory. "It should consume most of Studio One. The script said it was supposed to be a little Frankenstein-style, but I don't take too much notice of what's written in scripts, as long as I get all the elements in and get the feel of the piece. I wanted something a little more hi-tech than a Gothic dungeon, although it has got that buried-into-the-cliffs feel about it.

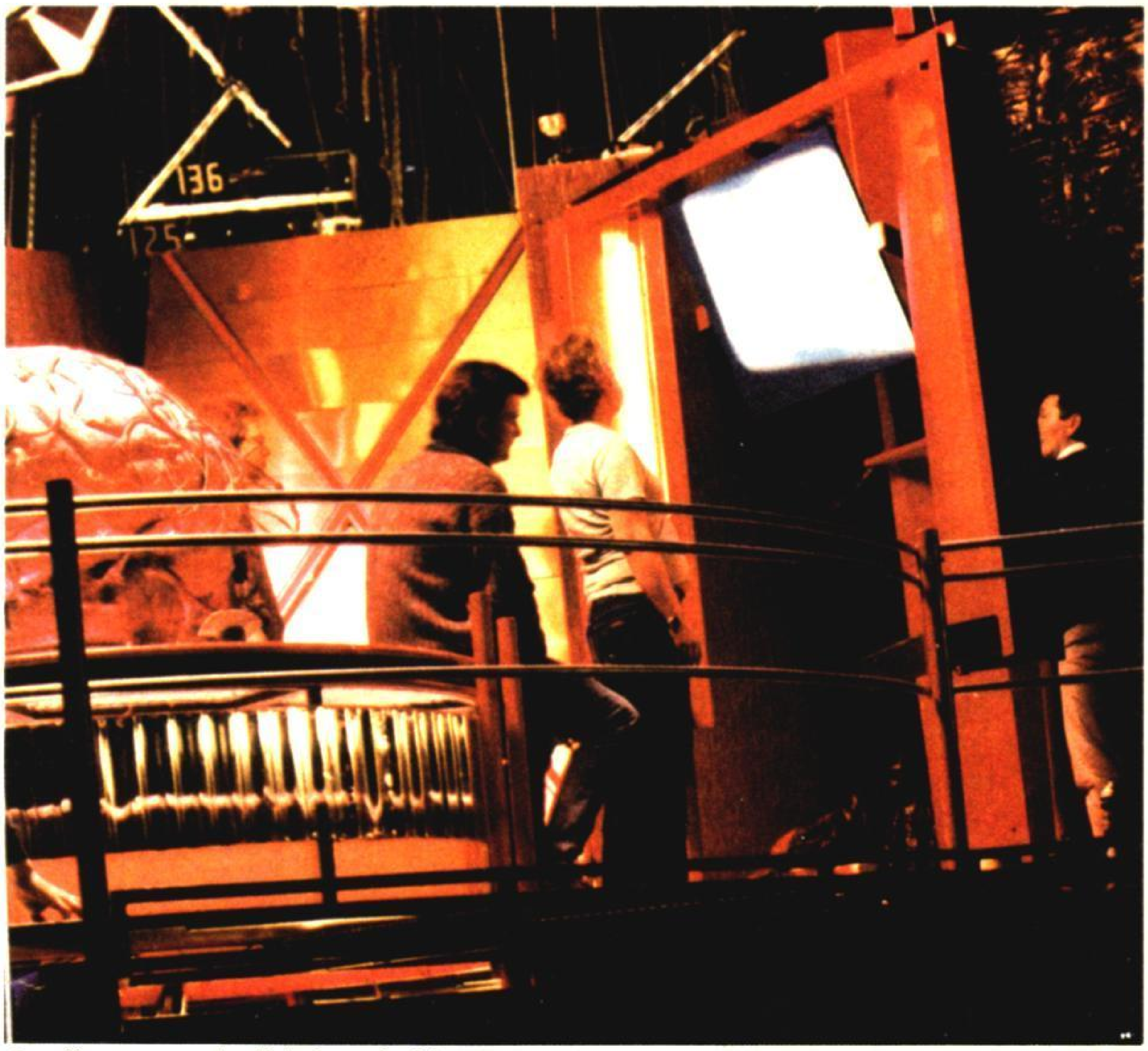
"There's going to be a central set, with a series of buttresses and alcoves. Out of each buttress will stick a gargoyle-type head, again modelled on the Tetraps – I'm having them made by a jabolite artist.

"There'll be a raised floor with four pyramid structures at its centre and another large one suspended overhead. A perspex peak and a crystal tank are being made for one pyramid, so that all this liquid can spew through it. Another machine has to be fitted with a few gadgets that the Doctor can fiddle with.

"The Rani's laboratory is supposed to be surrounded by an arcade, but in fact we'll only need to feature one stretch of it, enough to suggest it continues farther than it does. At one end is the Tetrap feeding grid. That's supposedly leading down to the Eyrie, which we recorded in the first session.

"Also off the main set, very important and equally problematic, is the brain chamber. As it's written, a door has to slide up revealing a fourteen-foot diameter brain in a rocky enclave. Visual fx couldn't really build that, so what I've done is make the thing look bigger by raising it up on an elevated gantry, which we can underlight and have effects beneath, which should make the whole thing look bigger. Vis fx are building the brain and we are building everything else it needs to rest on."

Problems abound during all stages of television production, but the crew's greatest enemy is always time. Geoff explained that quite often sets are still having finishing touches applied when recording has already started; indeed some sets were still being built.


Geoff oversees the lighting of a blue CSO screen.

"Say we had three days in the studio and several sets and we didn't need to use one of the sets until the third day, there's a chance we could finish that set later and erect it overnight, ready for the next day. With this set there's no such flexibility – although having said that, part of it, the brain chamber round at the back, we may have more time for, since it won't be used until the second day." This turned out to be the case a few days later.

IN THE WORKSHOP

Geoff Powell had spent the last couple of days working on the premises of Zircon – the construction company contracted to build the sets for *Time and the Rani*. Zircon is an independent group often used by the BBC (especially on programmes like *Doctor Who*). It is based in East Acton, which is an ideal situation for TV Centre in nearby White City. By now, its 40-strong staff are well used to receiving the most bizarre set designs and having to build them from basic materials like timber and metal.

Geoff explained why he was working so closely with the construction company and the problems that had arisen this time around. "We're a bit behind, because as I said, the finished scripts were late in coming in, so there wasn't time to do as fully detailed drawings as usual. We whipped up basic elevations of what was required, something that the set builders could work from, and we've gradually contributed details and other ideas as we've gone along."

Geoff evidently enjoys working to a tight schedule, especially if it allows him to become more involved personally in the early stages of construction. "I like being on hand to iron out any problems that arise. Sitting in my office on the phone at the Centre is useless, because I only have the elevation sheets to refer to, and it can be difficult to visualise the problem. But if I'm here, I can say, 'You can cut a bit off here or add something on there'. It's easier when the actual thing is in front of you in 3-D – not just a sketch on a piece of paper."

Indeed, during the course of the interview, which took place in the Zircon manager's office, Geoff received several calls from the workshop floor. One crisis arose when a large section of one-inch-thick tubing collapsed while the builders were still working on it, and they were uncertain whether it should be replaced or could undergo a 'patch-up job'. Geoff was kept busy in the workshop all afternoon, ironing out design difficulties and making sure everything was running smoothly.

The workshop floor itself resembled a small factory, with facilities for all types of construction – whether joined in wood, moulded in plastic or wrought in steel. The work was being handled almost as a production line – one manned by some extremely skilled craftsmen, manufacturing the many strange components of the Rani's laboratory.

One whole area was chock-a-block with 16-foot-tall buttresses, which were eventually to form the major wall area. It looked as though an expensive amount of timber was being used, but as Geoff explained, "Most of the set, although it looks complicated, will be made from stock wooden flatage. The BBC uses it over and over again for walls and other basic structures. It's all stored at Acton and we've had a load of it carried up here where the contractors can work on it."

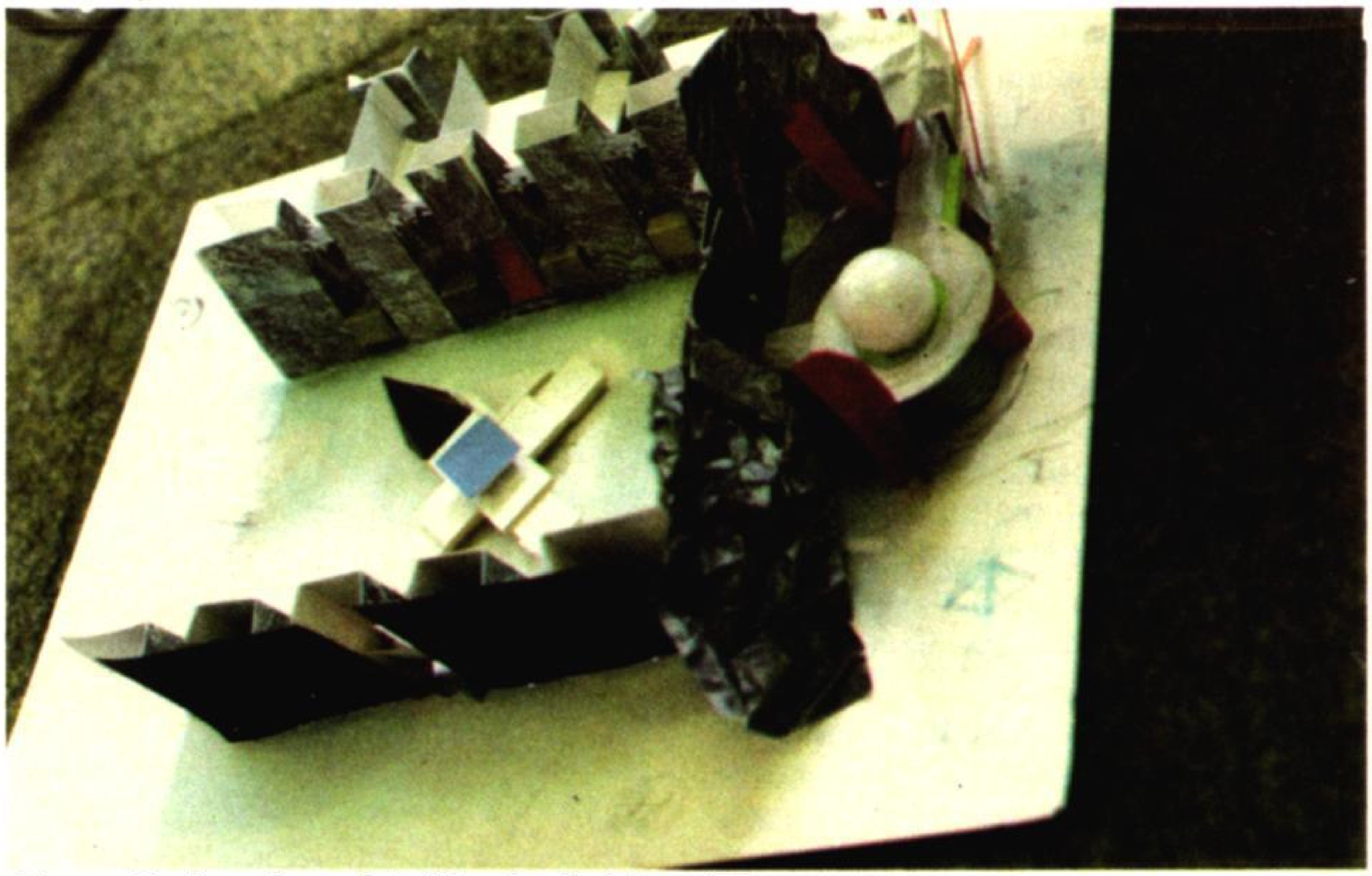
The buttress production line began with sawing all the wooden flats into the proper shapes, which were then pasted and covered in a simple white relief-patterned wallpaper. When the carpenters had joined them together into their 16-foot grandeur, the buttresses waited in a line while men on step ladders armed with spray guns proceeded to paint them a dark green-brown colour. The finished result of the coloured relief-patterned wood was simple but effective. For extra texture, some of the walls were covered with polystyrene panels, which, when flecked with paint stripper, shrivelled up and gave an impression of decay.

Also being erected in this area was a section of wall incorporating the grille leading down into the Tetraps' eyrie and several pyramids from the laboratory's central control-piece. The pyramids again had been made very simply from wood, but covered with unusually patterned PVC.

Geoff's next port of call was a row of tall, triangular cubicles containing very rough looking 'beds'. These were destined, complete with wallpaper, polystyrene and frosted perspex covers, to become the sleeping cubicles lining the gallery corridor just beyond the Rani's laboratory.

The beds would have to slide out smoothly on cue in the studio and Geoff decided to give one a test ride personally. He clambered up onto the hard wooden surface, while the bed was pushed out from behind by someone holding a long pole through a well concealed hole. Any bumps ▷

Above: Taking a breather by the Tetrap grille; make-up is applied to Donald Pickering's hand.



Above: Designer's model of the Rani's laboratory.
Below: A model Tetrap, trapped in a bubble on a desk in VisFx.

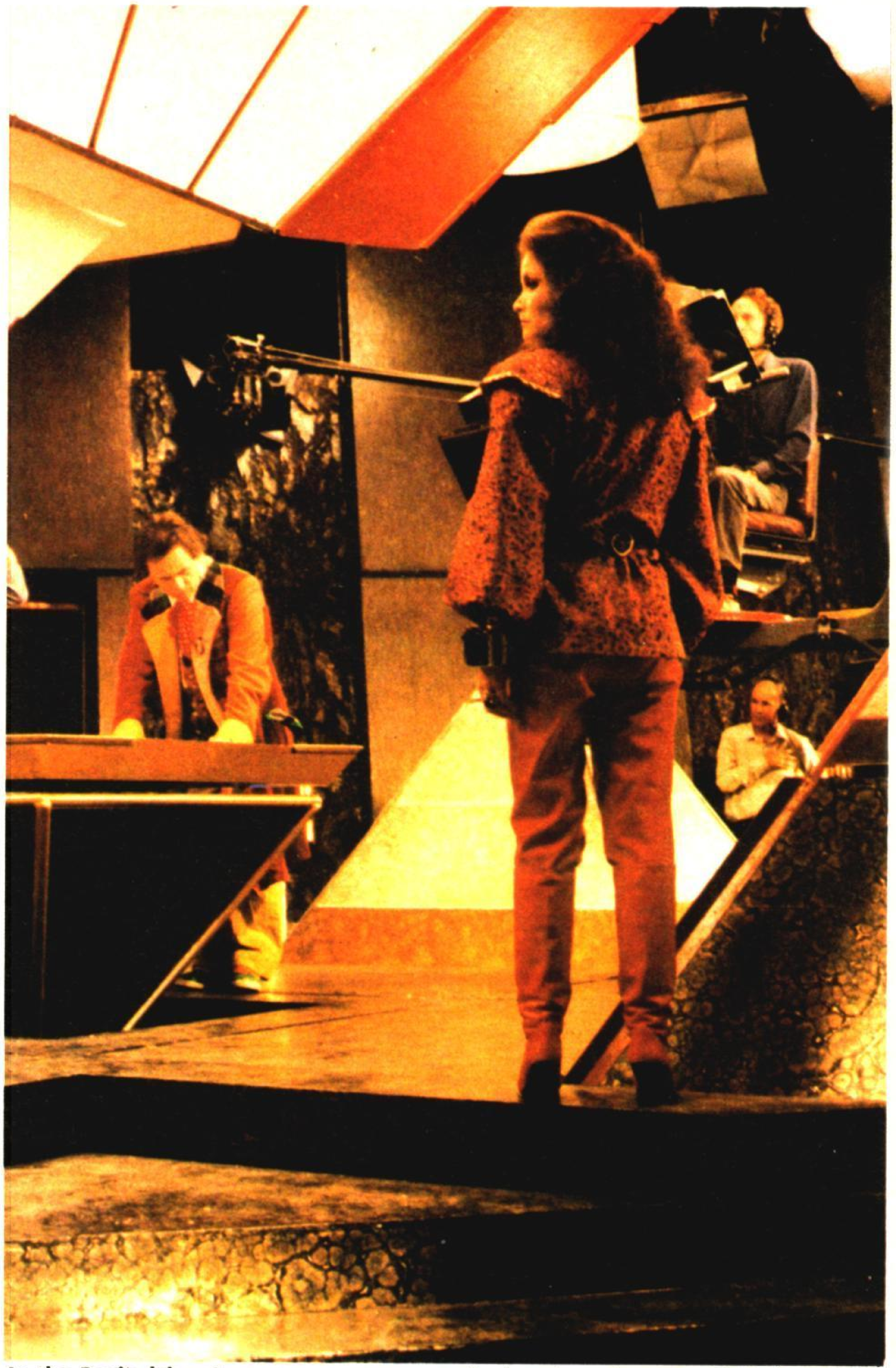
◁ and judders would look very unprofessional on camera and would need to be planed down immediately.

In an adjoining part of the workshop all the metalwork for *Time and the Rani* was in progress. Steel grids and bald-looking frameworks represented little on their own as yet, but would become vital components of the set. The main focus of Geoff's attention was a circular steel framework, where he was joined by Colin Mapson and Roger Turner of the Visual Effects Department.

Close consultation is of paramount importance between the two departments, as all the special props and effects being made have to dovetail precisely with the designer's sets. This particular framework would encase the gantry at the centre of which Visual Effects would be positioning a giant brain, and there followed discussions about adding new bars and ledges to support the prop, as well as the grid platform on top of which the actors would soon be walking.

Although the set was in fragments, those fragments were still bulky and cumbersome and transport to TV Centre looked difficult. "It's all transferred to the Centre in great forty-foot-long lorries – there's one outside now being loaded up. There's a heck of a lot of stuff to be shifted and I think we'll need about five lorry-loads altogether."

That afternoon was Wednesday, 29th April and Geoff Powell expressed his hope that everything would be finished, transported and ready for erecting in the studio the following Saturday – just in time for the next and final recording session of *Time and the Rani.*



In the Rani's laboratory, a camera crane and microphone boom swing in between Sylvester McCoy and Kate O'Mara.

IN THE STUDIO

Studio One at Television Centre (TC1) was to host the final three-day session. The BBC's own scenery staff received Zircon's consignment and began assembling the sets overnight on Saturday, ready for a Sunday-Tuesday shoot. At Geoff Powell's invitation and with producer John Nathan-Turner's permission, **Doctor Who Magazine** visited the *Doctor Who* set for its second afternoon on Monday, 4th May. That particular Monday was May Day Bank Holiday, but it brought no respite for Geoff and his design team, who still had a mountain of work to do.

The Rani's laboratory devoured much of the space available, in what is the centre's (and Europe's) biggest studio. The buttresses that had been on the production line at Zircon were now hammered and nailed into position and looked convincingly solid. The laboratory floor was raised onto several levels, culminating in the Rani's control desk. The four pyramids were in position and at their centre was a larger, upturned golden pyramid; another huge red and white pyramid was suspended overhead on cables from the studio ceiling. It was made in perspex, allowing for some strobing internal lighting.

The left-hand side of the set featured a doorway giving on to the arcade. This corridor with its rank of perspex-panelled booths and the

Tetrap feeding grille at the far end was also very effective. At the back of the main laboratory, a flight of steps led up to a heavy metal shutter – again suspended from the ceiling – and it was in the area behind this shutter, the brain chamber, that the design team were working feverishly against time to get everything finished.

The superb brain from Visual Effects took pride of place at the centre of the chamber. Raised some ten feet from the studio floor, the brain was mounted on a circular base, and was surrounded by a metal gantry. On the same level were various other control panels and the set was backed by an expanse of 'rock' and a black backdrop. The production team could reach the gantry either by the steps in the lab on the other side of the shutter or by a rough wooden staircase, which was not part of the set and would not be picked up on camera.

Working by the base of the brain was Michael Trevor, Geoff's assistant, who last year acted as designer on the final two instalments of *The Trial Of A Time Lord.* He commented on some of the problems that they seemed to be having. "Difficulties often arise when sets are built by an outside company. By union agreement, people like Zircon can build sets for us, but they can't put them up in the studio – we have our own staff to do that. But naturally they are not acquainted with the sets and it takes that little bit longer to put everything together."

Michael explained that everyone had spent a fair amount of time finishing off some of the work and carrying out repair jobs on items damaged in transit from East Acton. All but one of the perspex panels had broken – fortunately in most cases, they could be patched up quite easily. He, Geoff, the rest of the design team and Visual Effects were working against the clock to get everything ready – a situation not helped by the fact that a few yards away, actual recording was in progress.

Beyond, in the main lab, Sylvester McCoy and Kate O'Mara were running through a scene. The production was proceeding on a rehearse/record basis, where the cast would first rehearse a scene before the cameras and then go for a 'take'. The design team could hammer away at their leisure during rehearsal time, but once the red 'Transmission' signs lit up on the walls, the floor manager's voice would ring out for absolute silence. Those working in the brain chamber would have to stand perfectly still, because the metal gantry rattled at the slightest step.

The area under the gantry was the domain of the Visual Effects department. Geoff explained, "My job is partially to make things as accessible as possible. I have to provide ways for lighting the set and allow enough space below for the 'Vis Fx' guys to do their stuff – so that they can operate under the cylinder out of shot, get all their equipment under there and generate their effects, while the cast are acting their little hearts out on top."

Colin Mapson was down below with other members of his department – Roger Turner, who'd been on hand throughout the run-up period, and Sinclair Brebner, who were wiring up the set for a very important controlled explosion, which would be the final shot recorded on Tuesday night. A great deal of forward planning and precision is necessary whenever explosions are involved in the script. They have to be effective and make an impression but at the same time do no harm to the cast, nor damage to the studio.

A large black tank was wheeled into the space below the platform. This was a dry ice machine, which blasts out clouds of harmless carbon dioxide gas on cue to provide the set with a smoky atmosphere – much needed in a brightly lit studio. Colin, Roger and Sinclair would have to crouch into the confined space below the platform and oversee all the effects and under-lighting. It was a task none of them relished. The environment below all that working machinery would be stifling and uncomfortable, with the couple of fans they had brought along providing scant relief.

Although chiefly occupied in the brain enclave, everyone had to be on hand to deal with several other aspects of the production. Geoff's advice was called upon when some gold-coloured panelling on the main set started buckling under the glare of the studio lights. Little could be done but pull back the panels and try to reglue them.

Roger from Visual Effects went to oversee the use of one of the weapons he had built: "One is a working prop made from aluminium – there are several others, but they're fibreglass dummies." The one working gun had a hole bored through its centre and Roger had fitted a small device at the end to facilitate a mini-explosion in the barrel.

By mid-afternoon, Michael Trevor's attention had turned to the positioning of a blue CSO screen into a column in one corner. The screen was simply a piece of hardboard covered in blue felt, with several wires strung across its width to break up the eventual picture. The correct lighting had to be established for it and a digital clock had to be set just below, although he discovered no allowance had been made to hide the clock's power cables.

Geoff had taken himself off into one of the stores adjoining the studio. The director wanted Sylvester McCoy to wear an unusual headset during part of the recording – but nothing suitable had been prepared. Spontaneously inventive, Geoff delved into a crate of spare parts and came up with two coils of cable, which he linked together with some variegated computer lead. He began spraying the apparatus all colours, and applied haphazard splashes of gold and silver paint. "That'll do 'em!"

Harsh noises made by sliding doors and other moving set features are obviously not desirable in the finished recording. Most unwanted sounds can be deleted or softened in post production dubbing, as long as the cast are not talking at the same time. Sounds underlying dialogue have to remain.

The afternoon came to a close at 6pm, with most of the brain chamber completed, and although Visual Effects still had a long evening ahead of them, Geoff's involvement was finally coming to an end. The sets were all finished. Just one more day, standing by to deal with the inevitable problems, and he could close the book on *Doctor Who,* for the time being at least.

We would like to thank Geoff Powell and his colleagues for their hospitality and their assistance in the preparation of this feature. ◇

DOCTOR WHO MAGAZINE SUBSCRIPTION SERVICE

Follow these three simple stages for a 12-month subscription to the *Doctor Who Magazine!*

1. Fill in the coupon below with your name, address and your method of payment.
2. Make out a cheque or postal order for the correct amount. That's £12.50 for readers in the UK, and £22.00 or US $35.00, for overseas subscribers.
3. Attach the coupon to your cheque or postal order and post them to:

The *Doctor Who Magazine* Subscriptions Department,
Marvel Comics Ltd., 23 Redan Place, London W2 4SA.
Offer expires 31st December, 1987.

Name ....

Address ....

....

....

I enclose my cheque/P. O. for £12.50/ £22.00/ US $35.00* (for a year's subscription to the *Doctor Who Magazine* made payable to Marvel Comics Ltd).

*** Delete whichever inapplicable. Offer expires December 31st, 1987.**

DOCTOR WHO

Access VISA

Doctor Who is copyright the BBC

NEW MERCHANDISE

1988 Dr Who Calender (New from Who Dares)	£6.25
Dr Who Pennant (New from Who Dares)	£6.25
"Time Travellers Guide" By P. Haining Latest Large Hardcover from W.H.Allen	£16.75
The Dr Who Encyclopedia, By David Saunders	£7.25

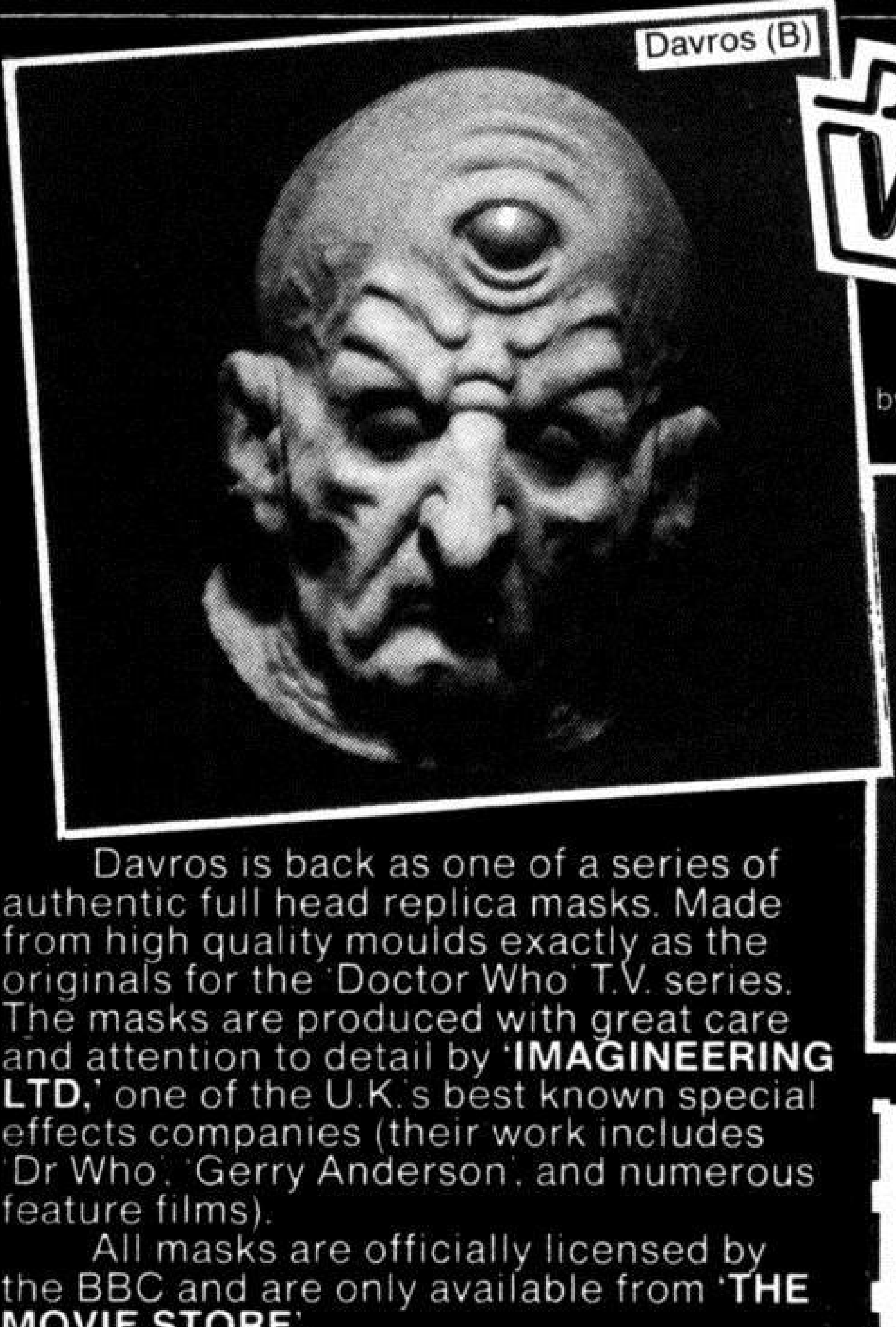
ALL PRICES INCLUDE POST AND PACKING

CHRISTMAS CATALOGUE

Our latest Christmas is just published containg the widest range of Dr Who, Star Trek, Blakes 7, Avengers and TV Fantasy merchandise available anywhere. **To recieve a copy send first clss stamp**

JOHN FITTON (BOOKS AND MAGAZINES)
1 ORCHARD WAY, HENSALL, Nr GOOLE
NORTH HUMBERSIDE, ENGLAND

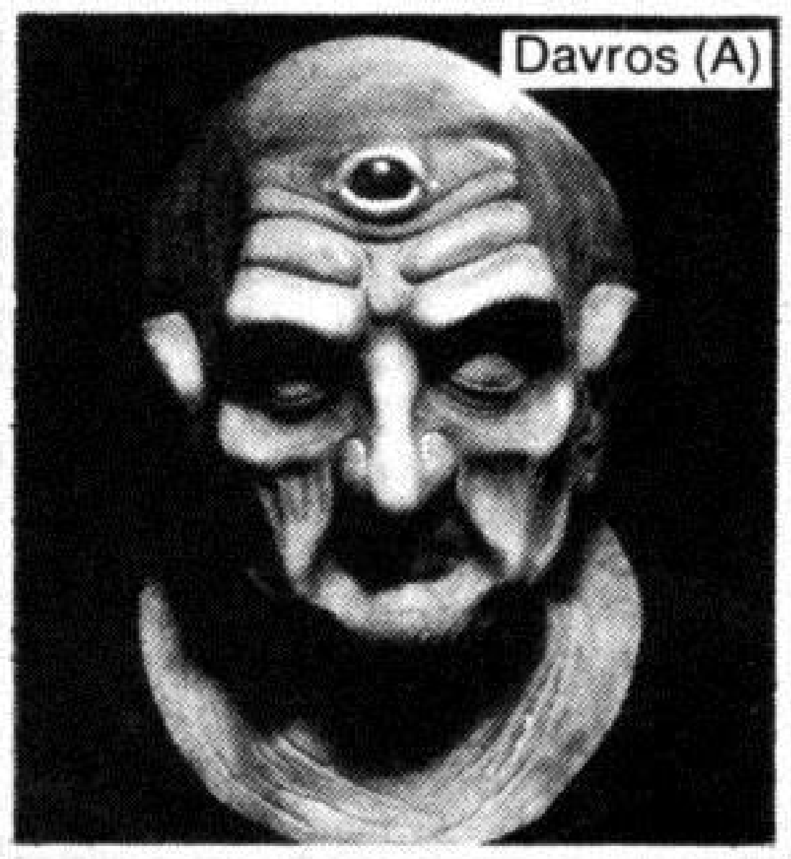
Return of Davros



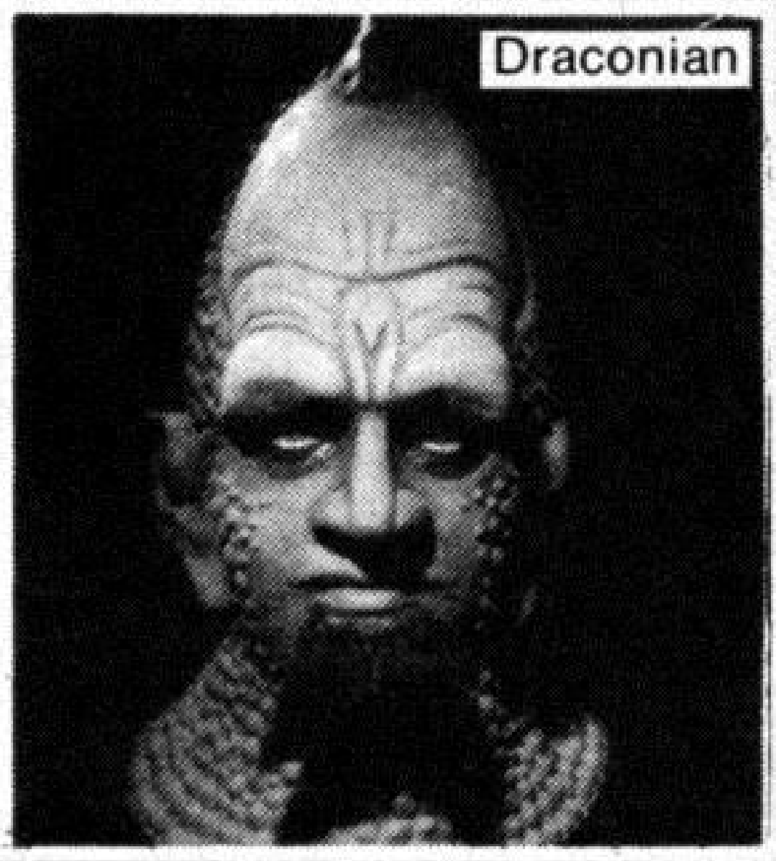
Davros (B)

DOCTOR WHO

© BBC 1987. Licensed by BBC Enterprises Ltd. Doctor Who is a trademark of the BBC.



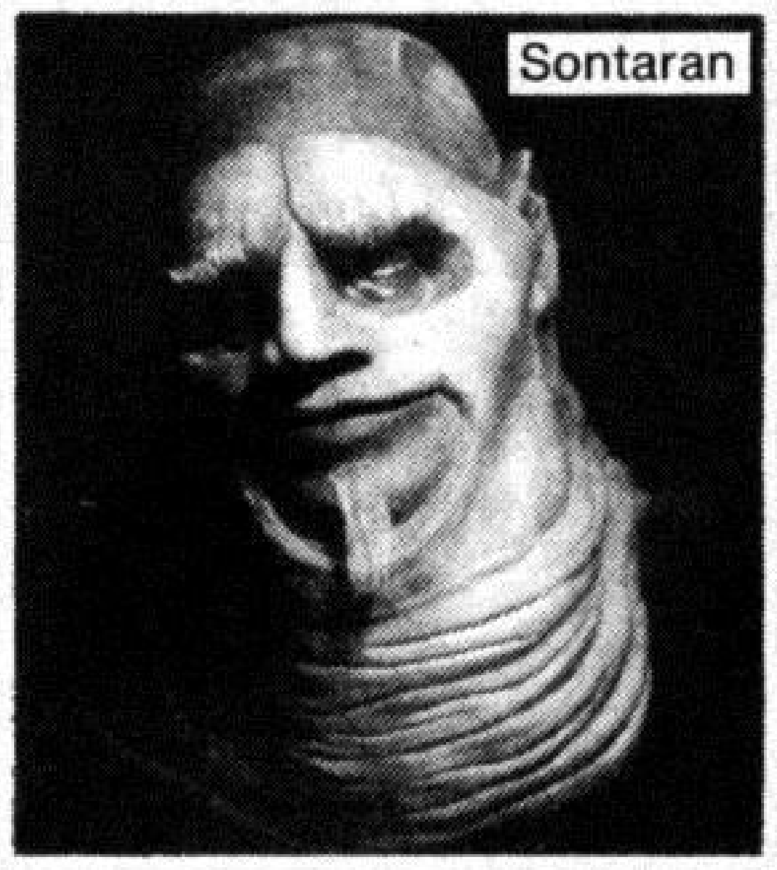
Davros (A)



Draconian

Silurian (A)

Silurian (B)



Sontaran

Davros is back as one of a series of authentic full head replica masks. Made from high quality moulds exactly as the originals for the 'Doctor Who' T.V. series. The masks are produced with great care and attention to detail by **'IMAGINEERING LTD,'** one of the U.K.'s best known special effects companies (their work includes 'Dr Who', 'Gerry Anderson', and numerous feature films).

All masks are officially licensed by the BBC and are only available from **'THE MOVIE STORE'.**

DR WHO MASKS – THE ULTIMATE COLLECTION FROM 'THE MOVIE STORE'
7 High Street, Twyford, Berkshire,
RG10 9AB, England. Tel: 0734 342098

IMAGINEERING

THE MOVIE STORE

ORDER COUPON – CUT OR COPY.

Qty	Mask	Price UK	Price USA
....	Davros (A)	£39.95	($74)
....	Davros (B)	£39.95	($74)
....	Sontaran	£39.95	($74)
....	Draconian	£39.95	($74)
....	Silurian (A)	£39.95	($74)
....	Silurian (B)	£39.95	($74)

Total No. of masks ....
Total Postage ....
Grand Total ....
(Please allow 28 days delivery)

POSTAGE RATES
(UK) £3.60 per mask.
4-6 masks ordered add £8 to total order.
(USA) 1-3 masks ordered add $15 per mask.
4-6 masks ordered add $50 to order total.

AUSTRALIA/NEW ZEALAND
Please send International Money Order made out in UK Sterling only.
Price per mask including postage £60.00.

Name: ____________

Address: ____________

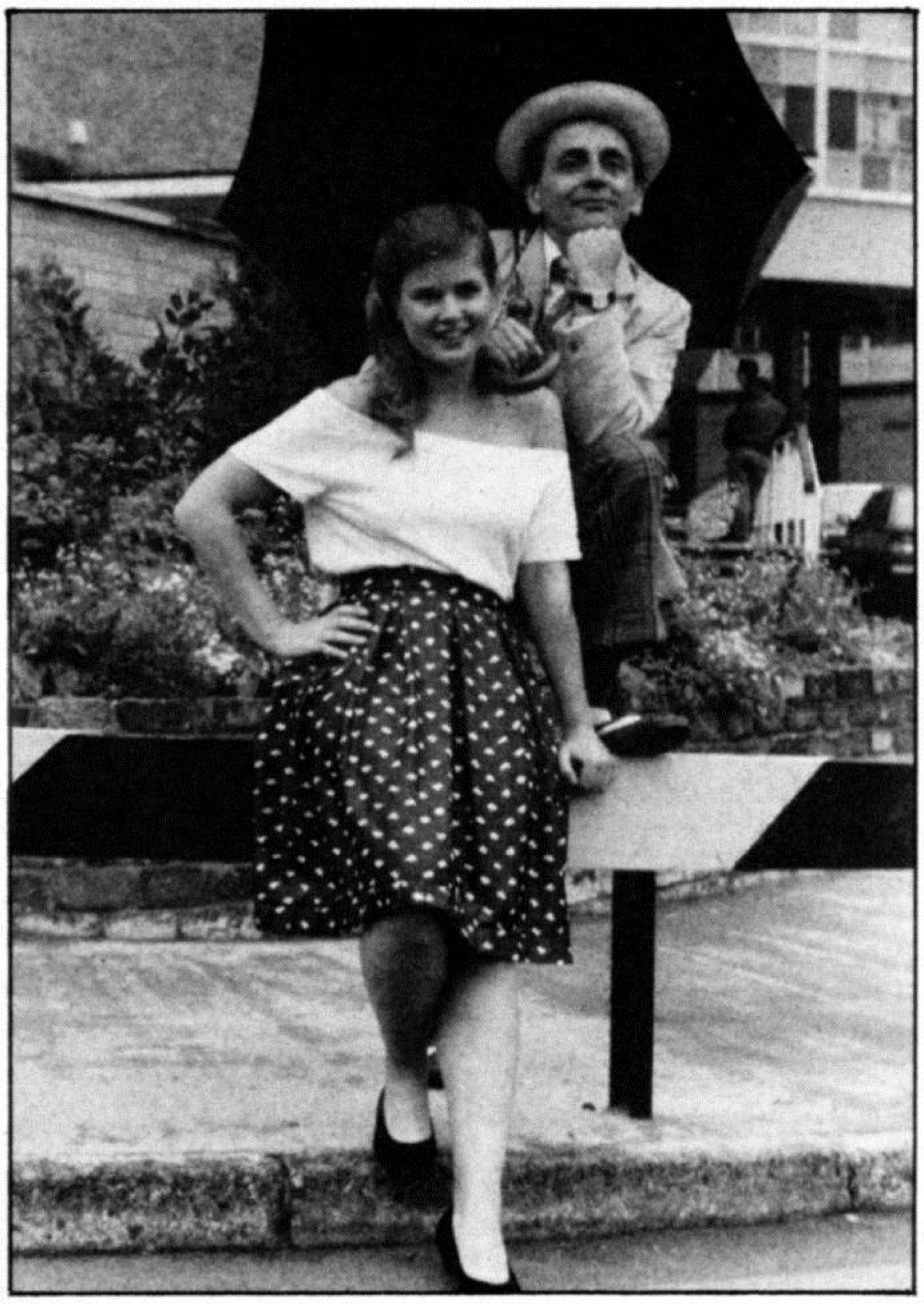
____

____

Post Code: ____________

Please send your order to:
THE MOVIE STORE, 7 High Street, Twyford, Berkshire RG10 9AB
(Please allow 28 days delivery)
(Overseas allow 6-8 weeks delivery – all parcels are sent by Air Mail).
MOVIE STORE HOT LINE – 0734 342098

GALLIFREY GUARDIAN



Goodbye Bonnie . . . Hello Sophie

As you may have read in the press, or seen on television, Bonnie Langford will be leaving the series with the last episode of the current season. Bonnie has played the part of computer programmer Mel for just over a year, covering appearances in six stories and 20 episodes.

Bonnie has decided it's time to go back and do some more theatre, as well as filming a television spectacular in the next few weeks. She was concerned that with her schedule, the recording dates for the next series of *Doctor Who* might not fit in with other work, and rather than disappear with no written departure, it was agreed with producer John Nathan-Turner that Mel should have a proper farewell in the last episode of *Dragonfire*.

In her place comes wacky new space companion Ace, a teenager with a great sense of fun, and a street-wise character, with a varied line in slang and street jargon. Ace will first appear on your screens in the same story that Bonnie leaves, and the two girls get on famously before events split them up.

The girl chosen to play the coveted part of Ace is Sophie Aldred, for whom this will be a big television break. Next month we will be featuring a page devoted to the latest arrival on board the TARDIS and there will be a few words from Sophie herself, as she spoke to both press and to Marvel during the final studio recording of the season.

LOST AND FOUND

The trail that started some months ago with a screening of a missing Patrick Troughton episode at a convention has finally led to this and another episode from the same Doctor's era being returned to the BBC Archives. The first episode is *The Faceless Ones* – Part Three, which, though rumoured to be back at Brentford, has in fact only just returned. Unfortunately it has a couple of minor cuts in it, but apart from that it is a fascinating film record of the companion who nearly was – Pauline Collins as Samantha Briggs – and it naturally concerns the villains of the piece, the Chameleons, rather more than the other episode held by the BBC, Part One.

But perhaps the most exciting news comes with the knowledge that alongside this episode, the BBC have now also got episode two of the Dalek epic *The Evil of the Daleks*. This really is a find, as it is undoubtedly one of the best stories of the second Doctor, and certainly one much loved and remembered by fans. The episode starts with Kennedy's death at the hands of a Dalek, and involves the Doctor and Jamie meeting Waterfield and being transported back to Canterbury, 1866. There they learn of the Dalek interest in the so-called Human Factor.

BBC Archive boss Steve Bryant announced: "Both episodes have been cleaned up, which is something we always do when material is returned and I'm particularly delighted with the quality of *The Evil of the Daleks* episode. The episodes were bought some years back by a film collector from a car boot sale in Buckinghamshire and once approached, he proved most forthcoming in returning them, along with a previously missing edition of *Sykes*."

Steve would like to pass on through this magazine thanks to three of the people most responsible for the find – Saeed Marham, Gordon Hendry and Paul Venezies – and he'd also like to urge anyone out there who can help to continue the search – with 118 episodes to go.

AT HOME AND ABROAD . . .

Word has it that the ABC channel in Australia, which is the television home of *Doctor Who* down under, has relented in its previously strict censorship of the series. It recently broadcast a complete version of *The Brain of Morbius* for the first time ever (previously it had just shown the compilation available on BBC Video) as well as a similarly intact *Deadly Assassin*. Fans there are now waiting with bated breath to see whether further edited stories, such as *The Caves of Androzani* will follow suit . . .

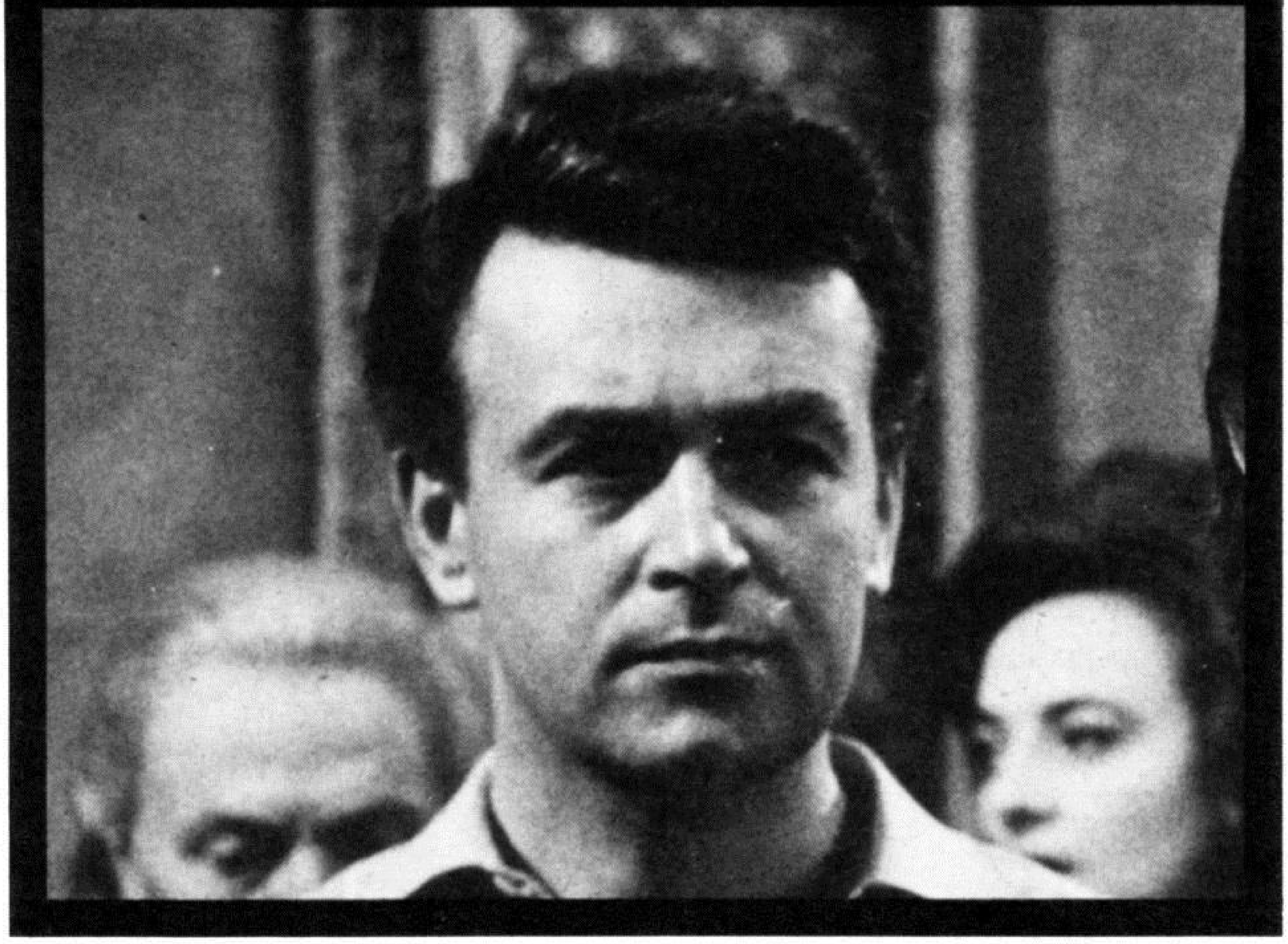
Back on home shores, a couple of final casting confirmations for the season. In story three, **Belinda Mayne** will also be making an appearance and in the final three episodes of the season, watch out for **Tony Osoba,** who featured some years back in *Destiny of the Daleks*. **Edward Peel,** ex-Detective Inspector Perrin from *Juliet Bravo,* will be playing the part of Kane in the concluding adventure.

Incidentally, the location for the holiday camp in *Delta and the Bannermen* was Majestic Holiday Camp on Barry Island, South Wales.

Finally for this month, keep an eye out for various shows likely to feature *Doctor Who* in the next few weeks. *But First This . . .* filmed a behind-the-scenes report on the show and while on location in Wales, the crew did something for Sports Aid to feature on *It's Wicked!* Other shows likely to feature the series in the next few weeks include *Blue Peter* and *Wogan*.

Travelling Companions

When *Doctor Who* first started, the enigmatic figure of the Doctor needed a more recognisably heroic male companion to act as a counter-balance. Enter Ian Chesterton . . . By Richard Marson.



Few readers will need reminding that our first meeting with the Doctor didn't present him as quite the heroic figure he has since become. Indeed, William Hartnell's irascible old man was so far from the traditional definition of a television hero, that the then producer Verity Lambert and her story editor David Whitaker decided that they needed another male figure in the TARDIS, to play a more obviously heroic type.

This had the added advantage of enabling the writers to off-load the more strenuous action on to younger and stronger shoulders and also to provide a companion for the other Earth schoolteacher, Barbara Wright. The relationships and the chemistry between that first TARDIS crew were finely tuned indeed, and Ian was to play an integral part in that line-up.

The actor chosen for the part was no stranger to the role of a television hearthrob. William Russell had already played leading parts in a string of now forgotten Fifties adventure series, and he had exactly the kind of looks and authority that the *Doctor Who* production team wanted.

Signing Russell was a feather in the team's cap, as he was a good actor with a recognised professional past and he quickly slotted into the regular cast. Hartnell admired him because of his ability to handle the demands of the gruelling schedule, and he was a firm favourite with the two female leads, Carole Ann Ford, and Jacqueline Hill, with whom he was later to work in the theatre.

Ian Chesterton was a member of staff at Coal Hill School and if it wasn't for his sense of humour and occasional lapses into juvenile behaviour, he could have been cast straight from an old-established mould of the British gentleman. Not quite *Boy's Own Paper* material, but not so far off.

Ian did his duty, showing respect, though not much affection (at first), to the Doctor on account of his age, and regarding himself as honour-bound to protect the women, 1963 being less emancipated than today. Ian was one of a breed of heroes who were public school (or at the very least grammar school) educated and who had courage in abundance. He certainly needed it in his travels with the Time Lord, finding himself up against it on the planet Skaro and on the mammoth trek with *Marco Polo*. Of all his shortcomings, his inability to see things from a more liberal point of view was his worst. Though his insularity improved with time, it was always one of Ian's most predominant characteristics.

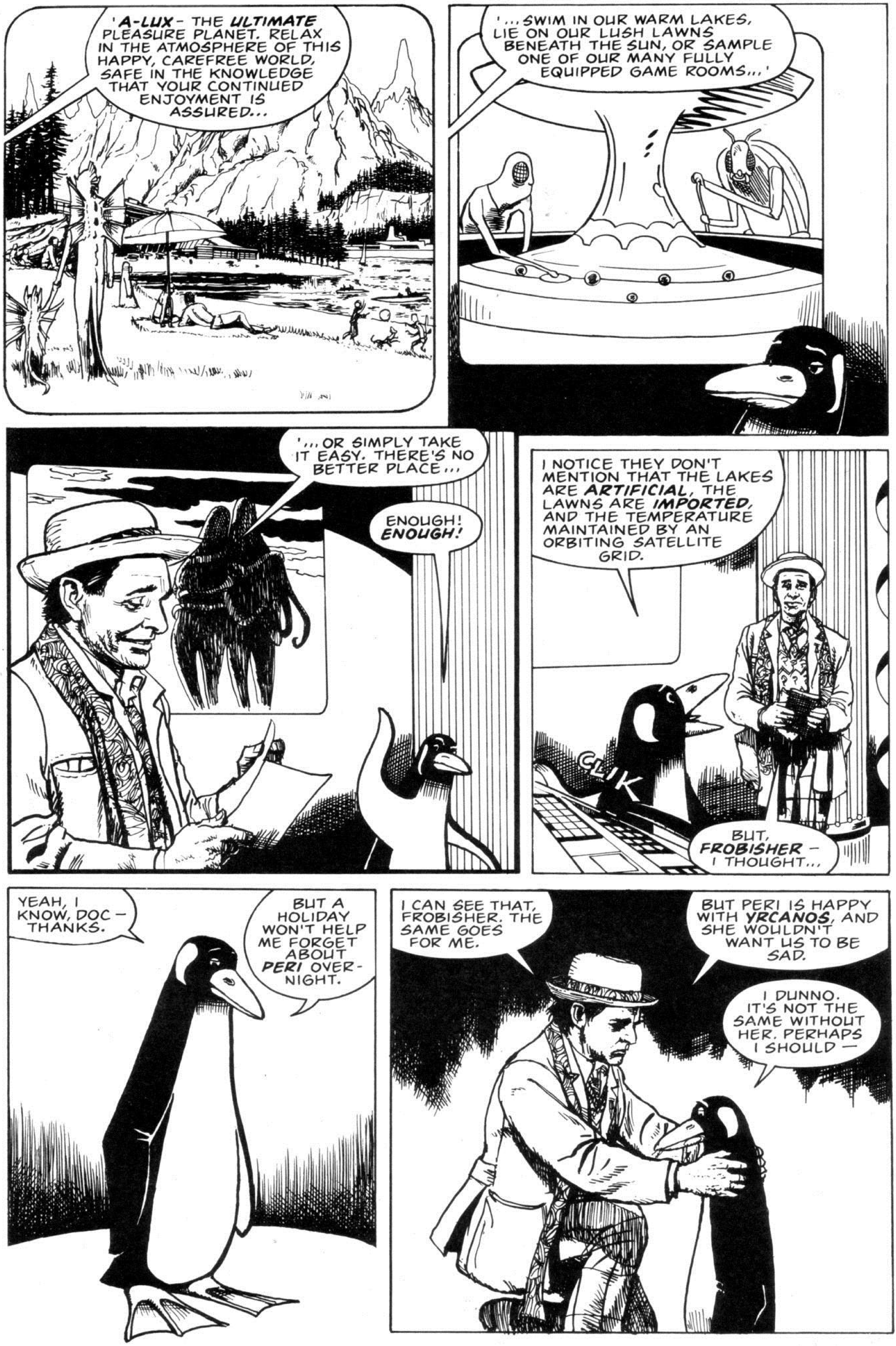
Fittingly, with his training as a teacher, Ian was practically minded, something much in evidence in stories like *The Dalek Invasion of Earth* and *The Aztecs*. In difficult situations, he didn't just use his brawn, though that often came in useful, but also relied on thinking of a logical way out of a sticky situation. *The Dalek Invasion of Earth* was a particular case in point, with Ian trapped in the Dalek ship and then later playing a vital role in deflecting the Dalek counter-strike.

His feelings for his fellow travellers were always a vital motivation in his willingness to carry on fighting the good fight – he had little of the curiosity of Barbara, who, as a history teacher, found trips into the past riveting. Ian's reaction was much more of the 'Let's just go back to the TARDIS' variety. All the same, he cared deeply for Barbara, more so than for anyone else and in *The Reign of Terror*, he was clearly jealous of her suitor. Just as they joined the ship's crew together, so they naturally left at the same time. Many *Doctor Who* fans wanted them to marry, but whether they did tie the knot, no-one knows. Certainly, they seemed destined for each other, if only because of the enormity of their shared experiences.

The most predominant of Ian's faults – his occasional lapses into juvenile sulks, or impetuous but rash behaviour – were a bit of a drawback. If they were meant to be endearing, then they rarely succeeded. William Russell, who seemed perfectly comfortable and at home playing the macho aspects of the character, always seemed a bit lost when called on to tone this down with something a bit more domestic.

The big problem came when the TARDIS crew met up with other heroic figures like Marco Polo, as this inevitably gave Ian less to do and meant that writers were inclined to demote him into doing silly things to keep him out of the way. This device was rather obvious, as it had been established that Ian wasn't stupid or gullible. On the other hand, one must remember how lightly his character escaped, when compared with later male companions like Steven and Harry, who contributed little but the occasional act of stupidity.

Having been virtually kidnapped by the Doctor from the Totter's Lane junk yard, it was only right and proper that both he and Barbara should have been returned to their homes through the appropriating of a Dalek time machine. Given the opportunity to stay – which it is clear the Doctor wanted them to take – both Ian and Barbara realised that after over two years, it was time to get back to Earth to resume a normal lifestyle, before they grew too far away from their roots. Once his mind was made up there was no going back, a trait that had often proved both a help and a hindrance. . . ◇

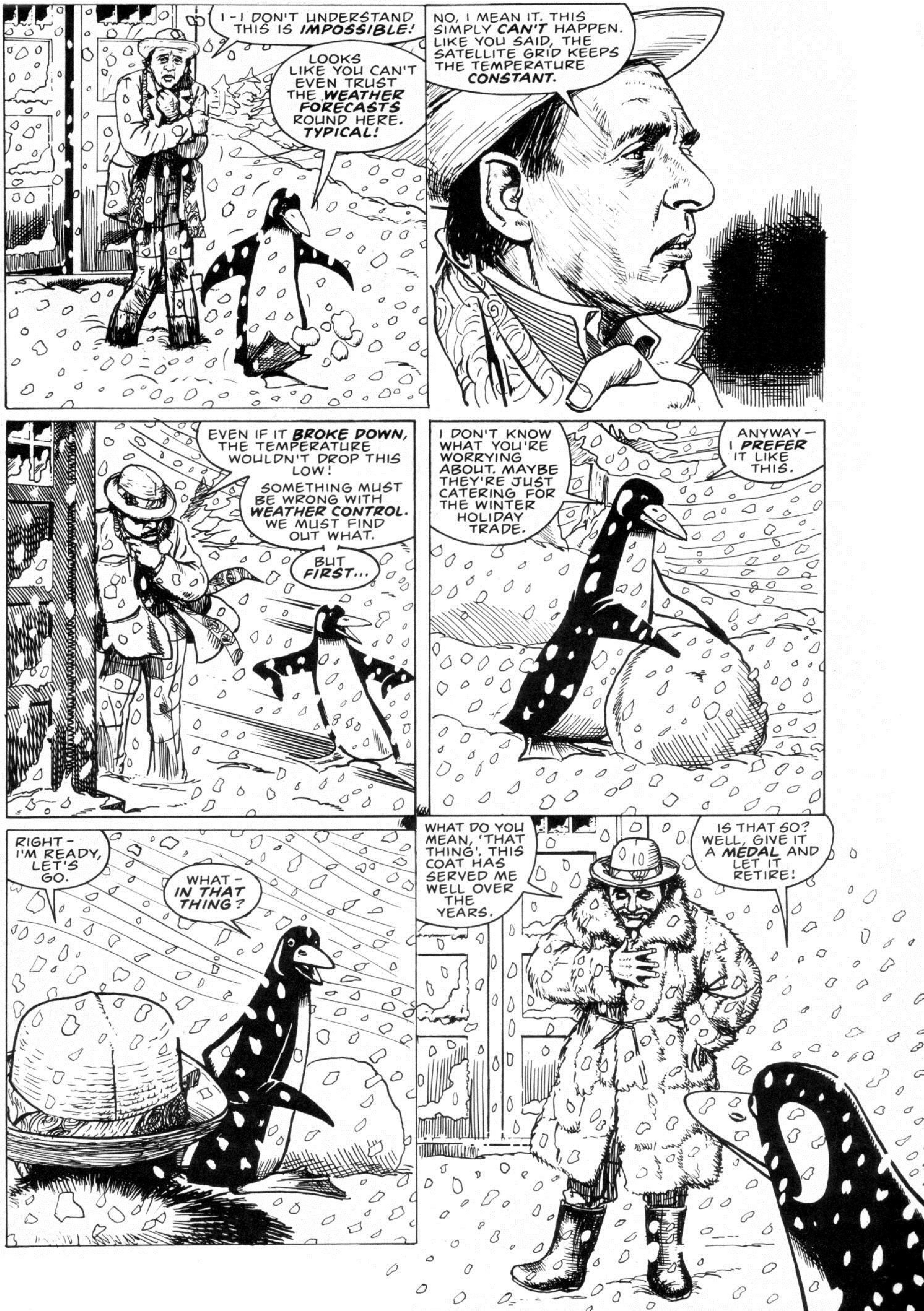

'A-LUX - THE ULTIMATE PLEASURE PLANET. RELAX IN THE ATMOSPHERE OF THIS HAPPY, CAREFREE WORLD, SAFE IN THE KNOWLEDGE THAT YOUR CONTINUED ENJOYMENT IS ASSURED...
'...SWIM IN OUR WARM LAKES, LIE ON OUR LUSH LAWNS BENEATH THE SUN, OR SAMPLE ONE OF OUR MANY FULLY EQUIPPED GAME ROOMS...'
'...OR SIMPLY TAKE IT EASY. THERE'S NO BETTER PLACE...
ENOUGH! ENOUGH!
I NOTICE THEY DON'T MENTION THAT THE LAKES ARE ARTIFICIAL, THE LAWNS ARE IMPORTED, AND THE TEMPERATURE MAINTAINED BY AN ORBITING SATELLITE GRID.
CLIK
BUT, FROBISHER - I THOUGHT...
YEAH, I KNOW, DOC - THANKS.
BUT A HOLIDAY WON'T HELP ME FORGET ABOUT PERI OVERNIGHT.
I CAN SEE THAT, FROBISHER. THE SAME GOES FOR ME.
BUT PERI IS HAPPY WITH YRCANOS, AND SHE WOULDN'T WANT US TO BE SAD.
I DUNNO. IT'S NOT THE SAME WITHOUT HER. PERHAPS I SHOULD -

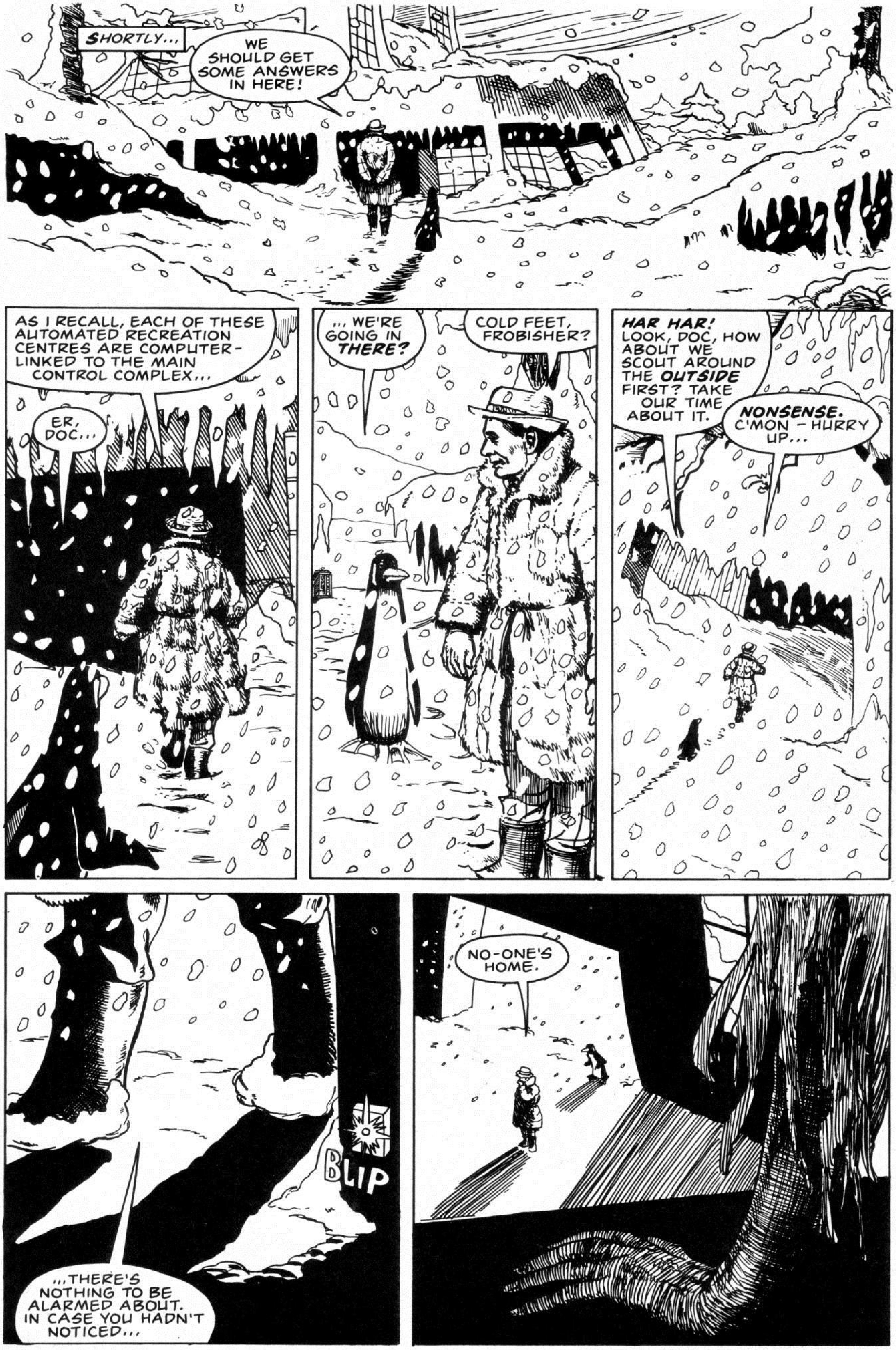
NONSENSE! WHAT YOU NEED IS A GOOD HOLIDAY, AND YOU WON'T GET A BETTER ONE THAN HERE, ON A-LUX.
ENOUGH GLOOM - GET OUT AND ENJOY YOURSELF!
ERRM, DOC... I THINK YOU'D BETTER TAKE A LOOK AT THIS.
AH.

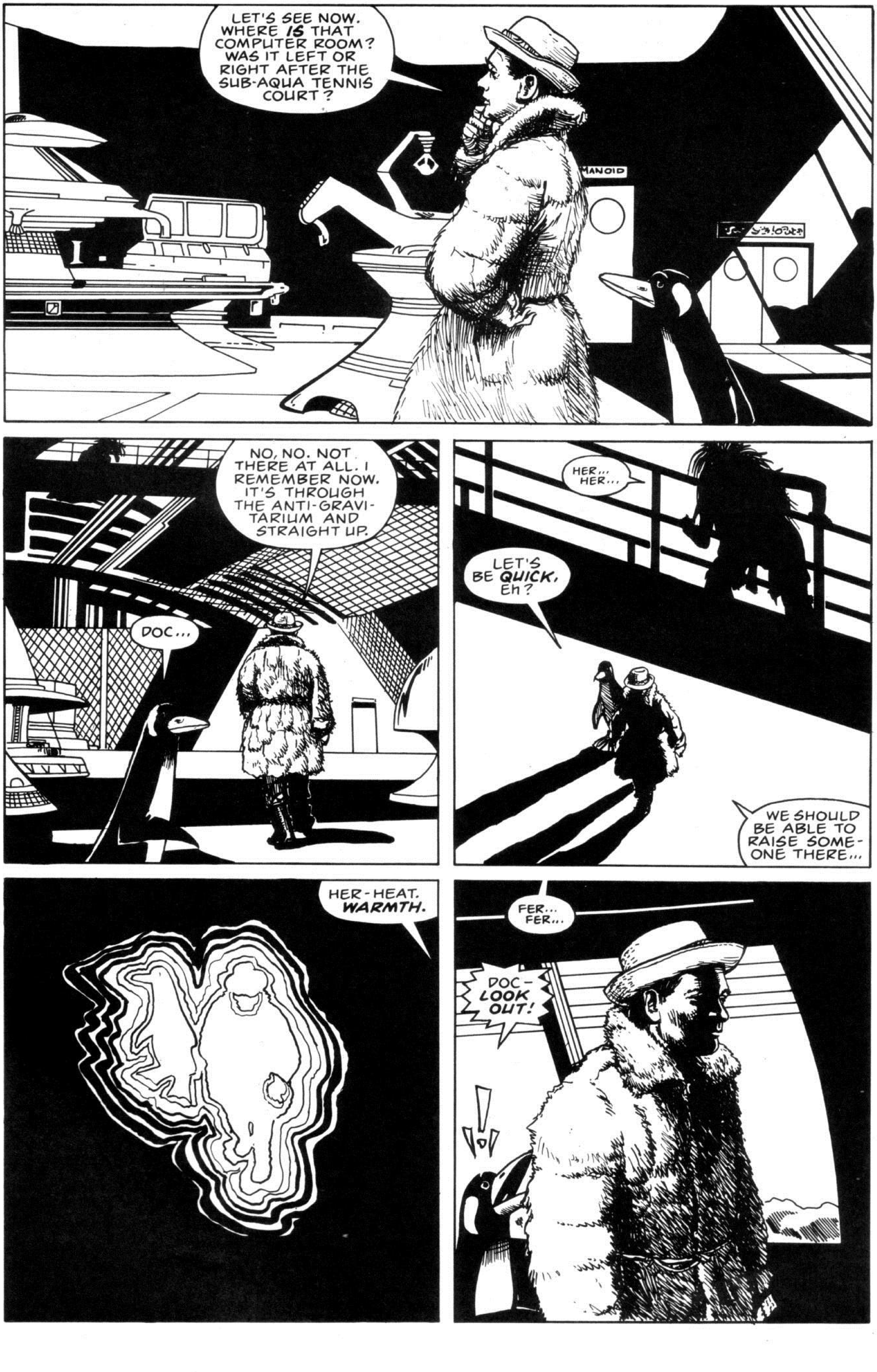
A COLD DAY IN HELL!

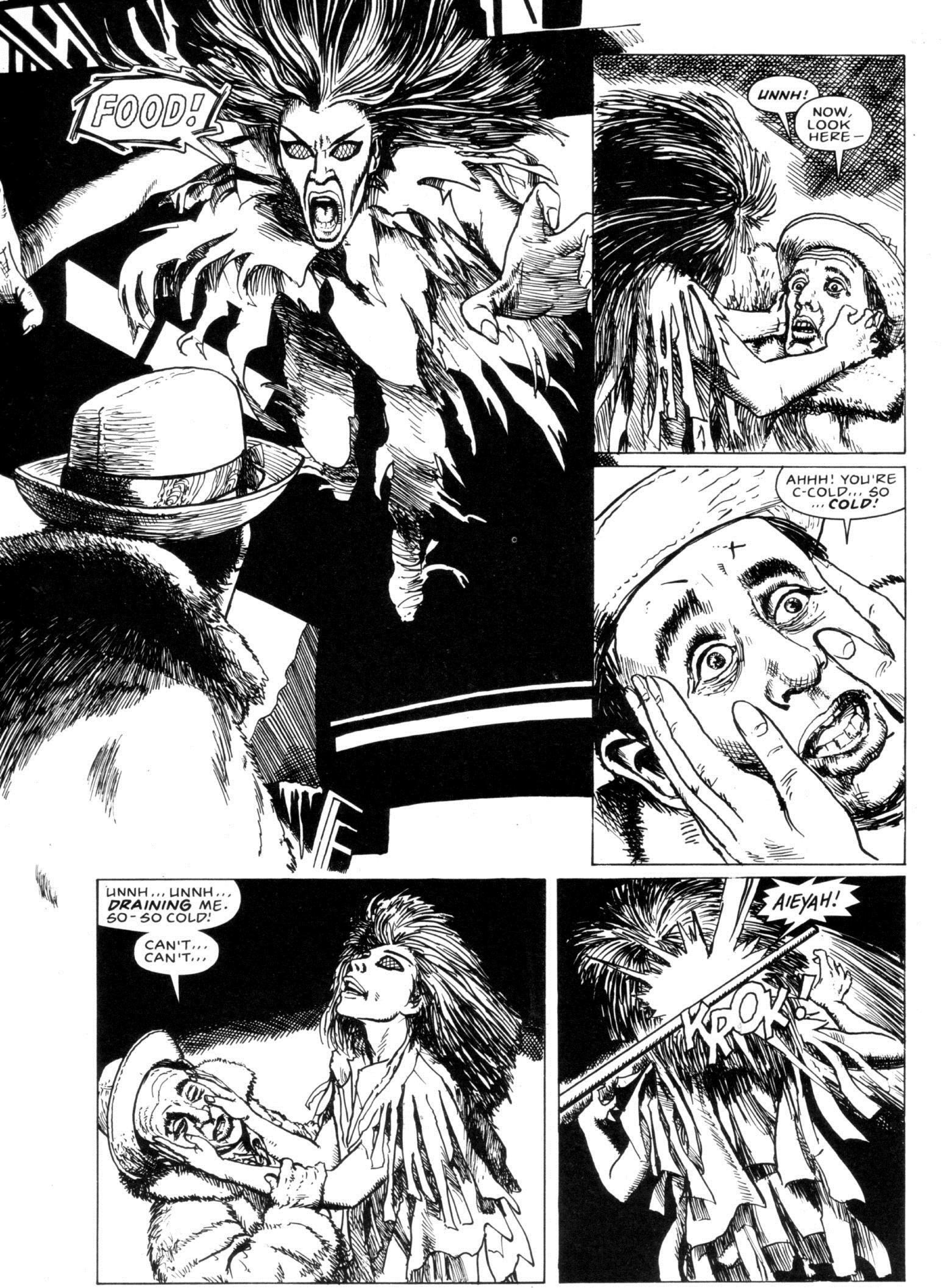
EPISODE ONE

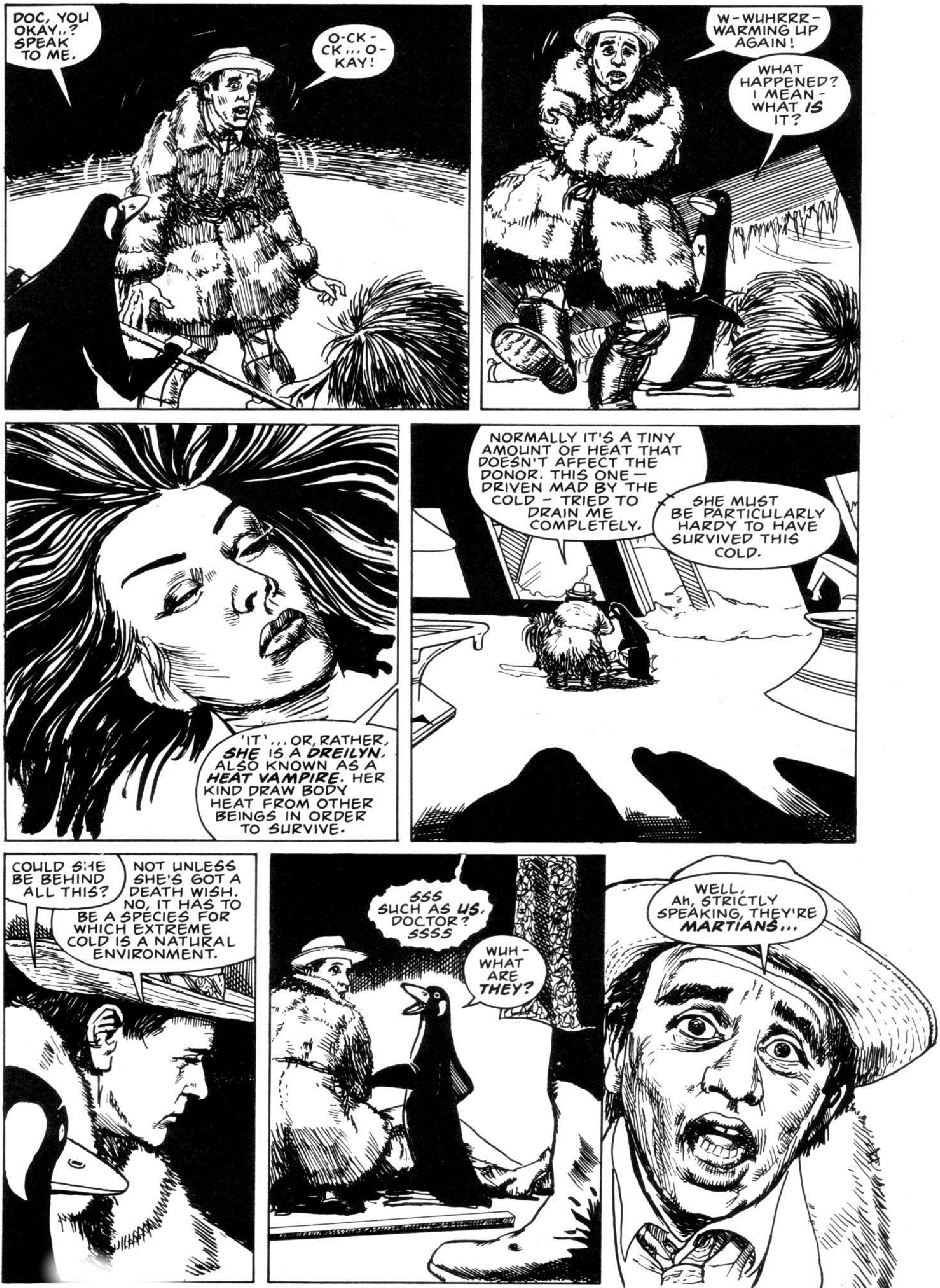
SIMON FURMAN WRITER
JOHN RIDGWAY PENCILS & **TIM PERKINS** INKS
ZED LETTERER
SHEILA CRANNA EDITOR


I-I DON'T UNDERSTAND THIS IS *IMPOSSIBLE!*
LOOKS LIKE YOU CAN'T EVEN TRUST THE ***WEATHER FORECASTS*** ROUND HERE. ***TYPICAL!***
NO, I MEAN IT. THIS SIMPLY ***CAN'T*** HAPPEN. LIKE YOU SAID, THE SATELLITE GRID KEEPS THE TEMPERATURE ***CONSTANT.***
EVEN IF IT ***BROKE DOWN,*** THE TEMPERATURE WOULDN'T DROP THIS LOW!
SOMETHING MUST BE WRONG WITH ***WEATHER CONTROL.*** WE MUST FIND OUT WHAT.
BUT ***FIRST...***
I DON'T KNOW WHAT YOU'RE WORRYING ABOUT. MAYBE THEY'RE JUST CATERING FOR THE WINTER HOLIDAY TRADE.
ANYWAY — I ***PREFER*** IT LIKE THIS.
RIGHT - I'M READY, LET'S GO.
WHAT - ***IN THAT THING?***
WHAT DO YOU MEAN, 'THAT THING'. THIS COAT HAS SERVED ME WELL OVER THE YEARS.
IS THAT SO? WELL, GIVE IT A ***MEDAL*** AND LET IT RETIRE!


SHORTLY...
WE SHOULD GET SOME ANSWERS IN HERE!
AS I RECALL, EACH OF THESE AUTOMATED RECREATION CENTRES ARE COMPUTER-LINKED TO THE MAIN CONTROL COMPLEX...
ER, DOC...
...WE'RE GOING IN THERE?
COLD FEET, FROBISHER?
HAR HAR! LOOK, DOC, HOW ABOUT WE SCOUT AROUND THE OUTSIDE FIRST? TAKE OUR TIME ABOUT IT.
NONSENSE. C'MON – HURRY UP...
BLIP
...THERE'S NOTHING TO BE ALARMED ABOUT. IN CASE YOU HADN'T NOTICED...
NO-ONE'S HOME.


LET'S SEE NOW. WHERE *IS* THAT COMPUTER ROOM? WAS IT LEFT OR RIGHT AFTER THE SUB-AQUA TENNIS COURT?
MANOID
NO, NO. NOT THERE AT ALL. I REMEMBER NOW. IT'S THROUGH THE ANTI-GRAVITARIUM AND STRAIGHT UP.
DOC...
HER... HER...
LET'S BE **QUICK,** Eh?
WE SHOULD BE ABLE TO RAISE SOMEONE THERE...
HER-HEAT. ***WARMTH.***
FER... FER...
DOC- ***LOOK OUT!***
!


FOOD!
UNNH!
NOW, LOOK HERE—
AHHH! YOU'RE C-COLD... SO ...COLD!
UNNH... UNNH... DRAINING ME. SO-SO COLD!
CAN'T... CAN'T...
AIEYAH!
KDOK!


DOC, YOU OKAY..? SPEAK TO ME.
O-CK-CK... O-KAY!
W-WUHRRR-WARMING UP AGAIN!
WHAT HAPPENED? I MEAN- WHAT *IS* IT?
'IT'... OR, RATHER, ***SHE*** IS A ***DREILYN,*** ALSO KNOWN AS A ***HEAT VAMPIRE.*** HER KIND DRAW BODY HEAT FROM OTHER BEINGS IN ORDER TO SURVIVE.
NORMALLY IT'S A TINY AMOUNT OF HEAT THAT DOESN'T AFFECT THE DONOR. THIS ONE— DRIVEN MAD BY THE COLD - TRIED TO DRAIN ME COMPLETELY.
SHE MUST BE PARTICULARLY HARDY TO HAVE SURVIVED THIS COLD.
COULD SHE BE BEHIND ALL THIS?
NOT UNLESS SHE'S GOT A DEATH WISH. NO, IT HAS TO BE A SPECIES FOR WHICH EXTREME COLD IS A NATURAL ENVIRONMENT.
SSS SUCH AS ***US,*** DOCTOR? SSSS
WUH-WHAT ARE ***THEY?***
WELL, Ah, STRICTLY SPEAKING, THEY'RE ***MARTIANS...***

... BUT THEY'RE MORE COMMONLY KNOWN AS *ICE WARRIORS!*
TO BE CONTINUED!

◆CLASSIFIED◆

◆SHOPS◆

MEGA-CITY

18 INVERNESS ST.
CAMDEN TOWN, LONDON NW1
(Off Camden High St. – opp. Station)
01-485 9320

LONDON'S BRIGHT NEW SPECIALIST BOOKSHOP!
Open 7 days a week 10am-6pm

Over 900 sq. ft. of US and UK comics, European Albums, Judge Dredd books, Undergrounds, T-shirts. Science-fiction, Horror. Film/TV P/B's, magazines & annuals.
One of the finest stocks in the country, in pleasant, uncramped surroundings.

FOR MAIL ORDER CATALOGUE
Send Two 2nd Class Stamps

Sheffield Space Centre

33, The Wicker,
Sheffield S3 8HS
Telephone: Sheffield 758905

We stock a large selection of S/F Fantasy paperbacks, American comics, Portfolios, Magazines etc

Open – Monday, Tuesday, Thursday, Friday 10am – 5pm. Saturday 9am
Closed Wednesday. SAE for list.

ODYSSEY 7

Unit 7, 1st Floor, University Precinct, Oxford Rd./Booth St. West, MANCHESTER 061 273 6666

Unit 6, Harrison St, Off Vicar Lane, (Opp. W. Yorks Bus Station) LEEDS 0532 426325

The above two shops specialise in American Comics, Science Fiction, Film/T.V. material.

ODYSSEY

MAGAZINE & POSTER CENTRE
21, Hanging Ditch, Corn Exchange Building, MANCHESTER 4

Mags for every interest. Superb range of posters. **061 832 7044.**

FORBIDDEN PLANET 1

Science Fiction and Comics.
23 Denmark St.
LONDON WC2H 8NN
01-836 4179

FORBIDDEN PLANET 2

Film and TV Fantasy.
58, St. Giles High St.
LONDON WC2H 8LH
01-379 6042

Shops: Mon-Sat: 10-6; Thurs: 10-7

COMIC MART

Largest regular marketplace in Europe for Comics and Film Material
at: Central Hall, Westminster,
LONDON
Starts: 12.00. Admission Free.
Dates: Oct 10th, Dec 5th

◆SHOPS◆

THE PROFESSIONAL COMICS SPECIALISTS

NOSTALGIA & COMICS

14/16 Smallbrook Queensway,
BIRMINGHAM, B5 4EN.
Tel: (021) 643 0143

129 Middle Walk,
Broadmarsh Shopping Centre
NOTTINGHAM. NG1 7LL.
Tel: (0602) 584706.

Always quantities of current and back issue British & American comics, SF/Horror and General film magazines in stock. Mail order list available for SAE. Our large comics shop is open for you to call Mon-Fri 9.30-5.45; Sat 9.30-6.00.

"Biggest Comics Shop I've seen" – *J. Romita Jr.*
"What a magic shop" – *Paul Daniels*

COMIC SHOWCASE

76 Neal Street, London WC2
01-240 3664

Open six days a week 10am to 6pm. We are THE SPECIALISTS in old American comics and our vast stock ranges from Golden Age through to the '70s; including Marvels, D.C.s, E.C.s, Timelys and many more. Regular shipments from the USA enable us to offer a wide selection of the non-distributed Marvels. We now offer a full range of advance IMPORT comics from all the major companies. We are always interested in buying collections of old or rare comics in nice condition.

The FINAL FRONTIER Bookshop

43/44 Silver Arcade, Leicester LE1 5FB

The ONLY shop in the centre of Leicester specialising in US imported comics – MARVEL/ DC etc, 2000 AD, JUDGE DREDD, S.F., FANTASY, books, magazines, STAR TREK & DR WHO material, badges, annuals, posters, ROLE PLAYING GAMES, MINIATURES and much more. WHY NOT PAY US A VISIT? Or send SAE for our catalogue. Telephone enquiries also welcome. (0533 510775) Visa & Access accepted.

Open 9.30am-5.30pm Monday-Saturday

FILM & TV FANTASY

Send SAE for our list of Dr Who, Star Trek, Gerry Anderson, Blake 7 etc. Magazines, books, annuals, stills, posters, toys, models, miniatures, games, T-shirts, collectibles, Star Wars items, videos, S/Tracks, new James Bond merchandise PLUS exclusive Dr Who merchandise.

MOVIE MEMORIES
"The Movie Store"
7 High Street, Twyford, Berks RG10 9AB
Tel: 0734-342098
Shop open 9.30-7pm Mon-Sat

Cloning In Leicester

One of England's most futuristic and spacious comic stores FANTASY WORLD has been successfully cloned to produce another world. The clone is a perfect replica right down to the same excellent service, huge stocks and vast selection.

We are in Leicester City Centre at 23 Silver Street planned to be open late October.

Phone 0782-279294 for exact date of opening.

◆EVENTS◆

PICCADILLY EXHIBITIONS

TWO DAY SPECIAL
Doctor Who & Gerry Anderson Fantasy Convention at Manchester
Saturday 17th October,
Sunday 18th October, 11am-6pm
at the
Piccadilly Plaza Exhibition Hall
York Street, off Mosley Street
City Centre
Videos shown on a large screen.
Stands selling books, comics, annuals, videos, model kits, postcards, badges etc.
Admission 75p each day, or 2 day ticket £1. Further details:
Tel: 061 236 2537 (day)
061-228 2947 (night)

◆MAIL ORDER◆

IT'S

BEDLAM

Send 40p now for our latest catalogue of sci-fi and horror books, mags, model kits, film material, cards etc., including Star Trek, Gerry Anderson, Bond, Batman, Avengers and of course, Dr. Who! Recent and vintage items always available, new and secondhand!

Bedlam (DW), PO Box 152,
Melbourne, Derby DE7 1WB

Joke Shop By Post

FREE Britain's No. 1 Joke Catalogue, packed with over 500 practical jokes from 5p.

Stink bombs, Whoopee cushion, wobbly lager glass, laxative tea bags, smoke bombs, cigarette bangers, joke blood, sick mess, soap sweets, wet jokes, exploding jokes, magic tricks, party fun kits, masks, make-up, sea monkeys, slime-in-a-pot, water machine-guns, posters, badges. **The complete Joke Shop by post.** Send 13p stamp with your name and address for bumper colour catalogue and Free Gift to:

MATCHRITE, The Funny Business (Dept. Y), 167 Winchester Road, Bristol BS4 3NJ.

◆MAIL ORDER◆

WONDERWORLD

26 Ashley Road, Boscombe,
Bournemouth, Dorset BH1 4LH
Phone: 0202 37733

THIS SHOP IS A COMPLETE FANTASY! Not only do we stock the entire range of Marvel, DC, Epic, First, Eclipse and so on . . . but we have THOUSANDS of back-issues plus Portfolios, Artwork, T-shirts, badges, Doctor Who gear, Dungeons and Dragons, Books, accessories. So why not visit us or send us your SAE? What's to lose?

"NO SAE = NO REPLY"

DR WHO FANS

Send a First Class Stamp for my latest list of Dr Who: Books, Annuals, Comics and Merchandise. Also subscription available for latest Paperbacks and Hardbacks. (I will buy Dr Who items as well) Blakes 7 and Avengers list also available.

JOHN FITTON, 1, Orchard Way,
Hensall, Nr. Goole,
North Humberside, DN14 0RT.

American and British Comics.

SAE for 28 page catalogue of 100,000 Comic-Books. Marvel, D.C., 2000AD. Plastic bags also for comic protection.

I buy BLAKES 7 Weeklies & Annuals

The Comics Mail Order Specialist

(JUSTIN EBBS) JUST COMICS
2 Crossmead Avenue,
Greenford, Middlesex UB6 9TY

FREE

Science Fiction/Fantasy
Monthly Magazine
⋆ Reviews ⋆ News ⋆ Comment ⋆
All UK SF/F paperbacks sold
Write to: SFF BOOKS
P.O. Box 712, London SE9 1XW
Or Phone: 01-859 6649

THE ENCYCLOPEDIA OF

SUPER HEROES

Now in Paperback

A fabulously illustrated collection of more than 1,200 of your favourite super heroes. Over 450 action-packed pages, 32 in full colour, and over 88 other illustrations throughout.

£10.95 0-8160-1679-8

☑ FACTS ON FILE, COLLINS ST., OXFORD OX4 1XJ. Tel: (0865) 728399

TO ADVERTISE IN THE CLASSIFIED ADS, RING DONNA WICKERS ON (01) 221 1232

NEW SEASON PREVIEW

story 3

Each Doctor's era tends to have a certain style, but within that style a whole set of differing stories with differing characteristics have been attempted, keeping the series fresh and original.

Story Three of the 24th season is innovative in several ways, and it will prove quite a departure for the show's format. This is the first story since 1964 to be broadcast as a three-parter, and one of those few occasions where the luxury of outside broadcast recording has been granted to virtually every scene.

The key to the actual originality of this adventure is in the title – *Delta and the Bannermen* – but just exactly what Delta and company are doing, and how they become involved in cosmic events, remains to be seen.

The story is scripted by a newcomer to *Doctor Who,* Malcolm Kholl, and it is Kholl's ideas which make this third adventure so interesting. Regular *Doctor Who* fans might not like the level of whimsicality in the story, but it is a carefully controlled ingredient, not overdone but underlying the entire piece.

This story has the heaviest and most important musical score for many years. The setting for the Earth locations – a 1950s Welsh holiday camp – might give some clue as to the nature of some of the music. As an indication of the amount of music contained, producer John Nathan-Turner has hopes that somebody might like to release it onto the commercial market.

EFFICIENT DIRECTION

The director is Christopher Clough, for the last few months busy on the BBC soap *EastEnders,* and a figure established in the *Doctor Who* world for being at the helm of Colin Baker's final six episodes. Clough is an efficient director, which stood him in good stead on this shoot, as there were only approximately ten days on location, followed by a few scenes in the next studio session, which was primarily concerned with story four, a very different kettle of fish.

Fortunately, the production team were blessed by a rare bout of good weather on location and this was especially helpful during a session of night shooting. You may remember that their night shooting also featured in Chris Clough's *Trial of a Time Lord* episodes, so it looks like this is becoming one of his specialities!

Clough has assembled a crew and cast that make impressive, if at times surprising, reading. On the production side, the production manager (a right-hand man to the director) is Gary Downie, who worked to great effect with Peter Moffat on *The Two Doctors* and recently was involved in the shooting of the big budget *Star Cops.* The designer for the production is John Asbridge and visual effects will be coming from the imagination of Andy McVean.

In front of the camera there is an intriguing array of the usual guest stars. Straight from his starring role as the eccentric, down-at-heel cop *Bulman,* comes actor Don Henderson, who plays the chief baddie in this adventure and is clearly relishing every minute of his part. Joining him are three actors normally best known for their work in comedy, but, as producer John Nathan-Turner insists, primarily actors. He was quite firm in his denial that the casting of artistes with such well known comedic skills was a move towards making the programme in any way sillier or more overtly humorous than is desirable.

Hugh Lloyd is the first guest star and he will be playing a character called Goronwy. Lloyd has been around in British comedy series and films for many years and is perhaps best known for early BBC series like *Hancock's Half Hour* and *Hugh and I,* in which he co-starred with Terry Scott. Lloyd proved to be very popular with the *Doctor Who* team.

Another character actor who has specialised in comedy is Stubby Kaye, who will be playing Weismuller, and has very recently been seen on the ITV mini-series *Ellis Island.* Kaye is an actor who is very extravagant and flamboyant and he jumped at the chance of appearing in *Doctor Who.* Also included in the cast is Welshman Richard Davies, cast as Burton, and known to viewers as one of the teachers in LWT's hit sitcom of the late sixties and early seventies, *Please Sir!* which has just enjoyed a re-run throughout the country.

Finally, in terms of guest stars, there is the most controversial inclusion and the actor whose fame and public standing ensured a healthy press turn-out to a photo call set up on the Wales location. He is, of course, none other than Ken Dodd and he will be playing a fantastical character called the Tollmaster, a kind of guardian of a space booth, who meets with a sticky fate and hardly has a chance to meet the Doctor before he does so.

Whether the cries of outrage that have greeted Dodd's casting from hard-core fans will be borne out is hard to see. My guess is that this third adventure will prove not only one of the most original in a long time, but also one of the most stimulating, and the risks being taken across the board mean that it will make excellent viewing.

Richard Marson

MONSTER QUIZ SOLUTIONS

Here, for those of you who would like to check the answers to last month's quiz, are the solutions...

FIVE SQUARE GRID: The answers should read from top to bottom in the following order: OGRON, ROBOT, DALEK, QUARK, RUTAN, NIMON, ERGON, AUTON, GREEL, MALUS, KROLL, ZARBI, VOGAN, ERATO, ZYGON, CRYON, OMEGA.

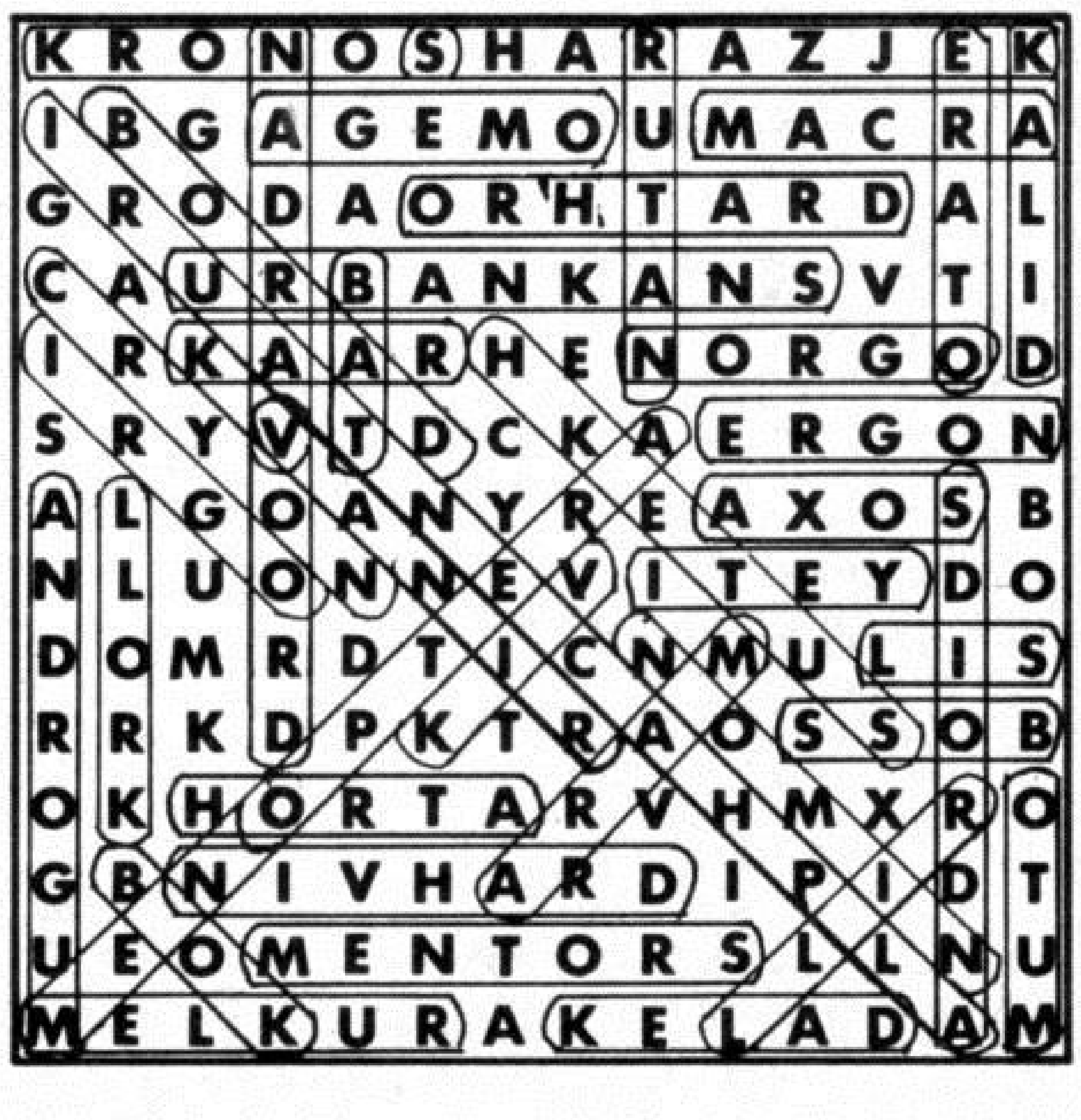
The monster formed in the shaded squares was the Great Intelligence.

IT'S A...

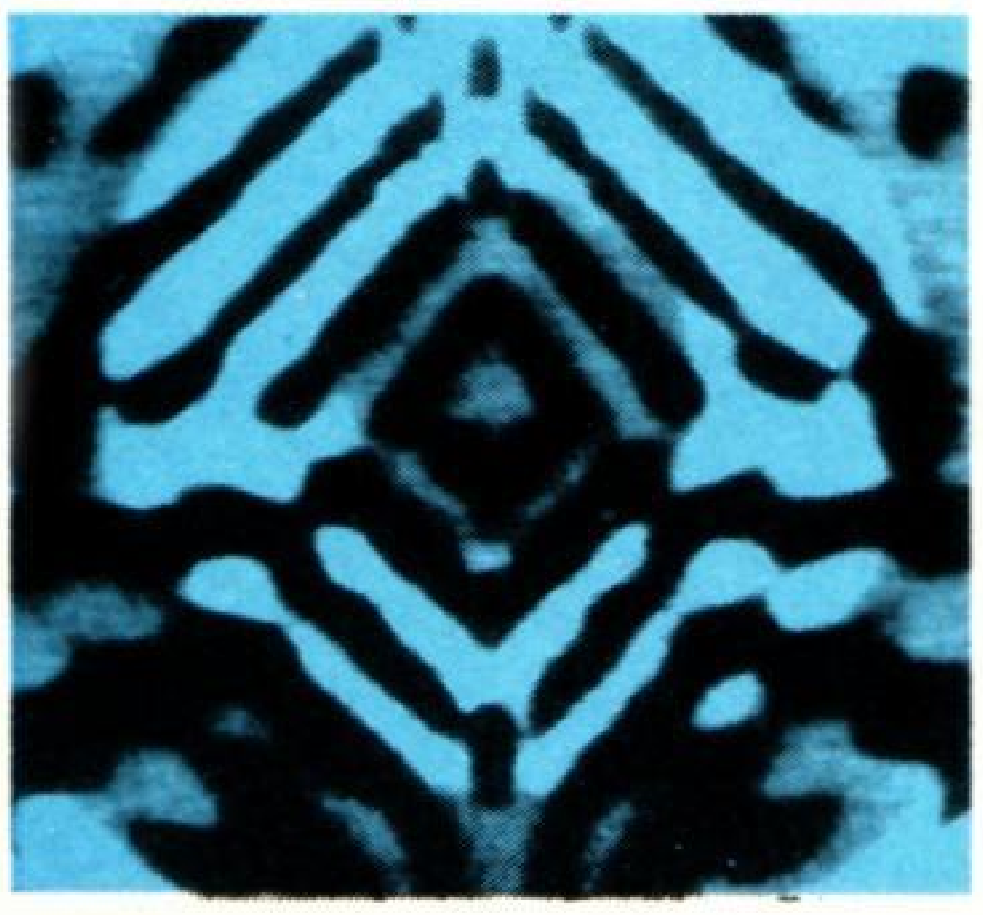
The monster in the top photo was a Zygon, the monsters in the other photos, from left to right, were a Krynoid, a Sontaran and a Silurian.

TRACKWORD

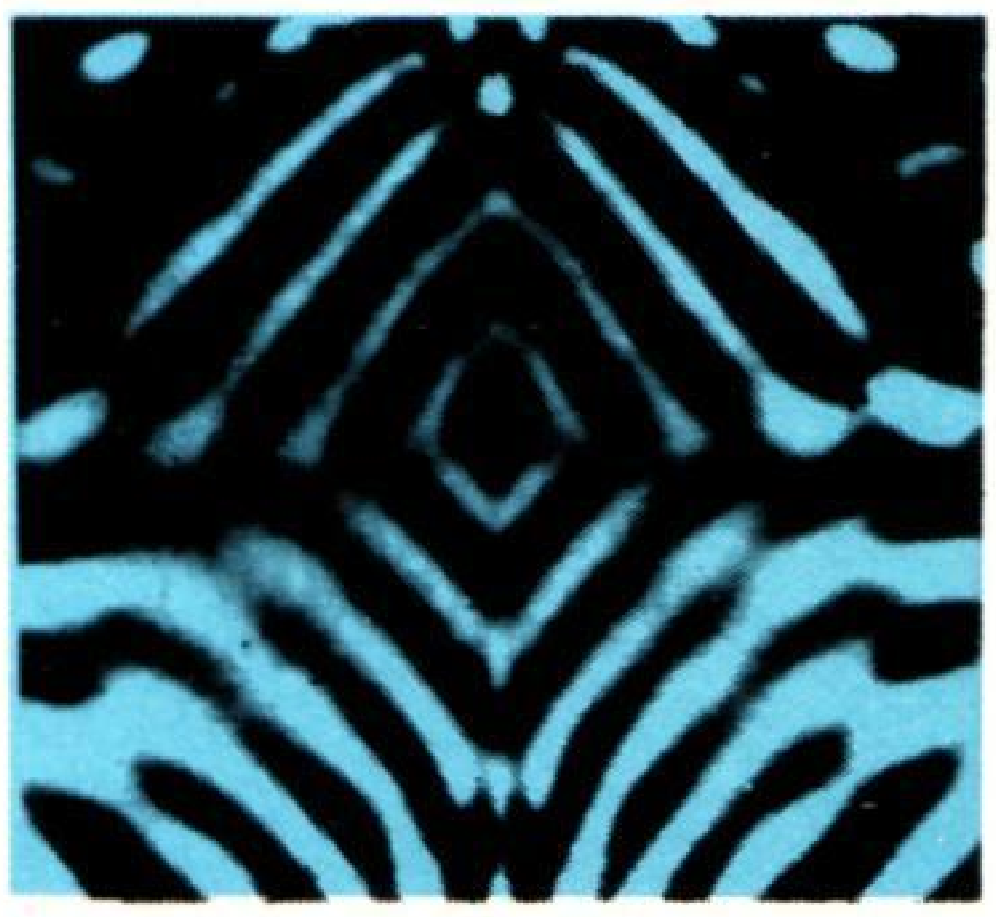
The odd name out was *Horta,* which is a creature from Star Trek. The *Doctor Who* 'equivalent' is a Horda from the *Face Of Evil.*



K R O N O S H A R A Z J E K
I B G A G E M O U M A C R A
G R O D A O R H T A R D A L
C A U R B A N K A N S V T I
I R K A A R H E N O R G O D
S R Y V T D C K A E R G O N
A L G O A N Y R E A X O S B
N L U O N N E V I T E Y D O
D O M R D T I C N M U L I S
R R K D P K T R A O S S O B
O K H O R T A R V H M X R O
G B N I V H A R D I P I D T
U E O M E N T O R S L L N U
M E L K U R A K E L A D A M



MATRIX Data Bank



GENUINE *WHO*?

We start off this month with a real poser. Francis Cave from County Wicklow in Ireland, who writes in with another of these unplaceable memories. He remembers a scene where Jon Pertwee and some soldiers (presumably UNIT) are in a field. They have been chasing the Master but he has vanished. By making some careful calculations and measurements, the Doctor concludes that the Master is still in the area. He walks forward and also vanishes, proving that there is an invisible doorway in front of them.

Francis thinks that this scene may have been from a Science programme and not from *Doctor Who* at all. I would tend to agree with him as I can't think of a comparable scene from *Doctor Who* with Jon Pertwee (The conclusion of *Invasion* with Troughton possibly). Can any of our readers help with this one?

MUDDLED MOTIVES?

Next, Jason Hughes from Merthyr Tydfil asks about Borusa's motives in *The Five Doctors*. Why did Borusa get the Doctors from their individual time streams and make them traverse the Death Zone, when he could have used the teleport to get into the Dark Tower which he did at the end of the story anyway? The answer is that for the gift of immortality to be bestowed by Rassilon, the tests both within and in getting to the Tower had to be passed. Borusa used the Doctor to accomplish this difficult part and just stepped in at the end to claim the prize.

CONSOLE CONSULTATION

A deceptively simple question comes from Antony Bland of California who wants to know how each console room leads directly to the exterior door of the TARDIS.

There is no given answer for this on the TV programme. However, it is known that the TARDIS' control room's internal door can either lead directly outside (as the outside has been seen from within the console room) or into a void (when just blackness is seen through the doors). This leads us to suppose that the Doctor can either lock the dimensions together (the dimension that the interior of the TARDIS is in and the dimension that the Police Box exterior is in), or leave a void to be traversed. It follows that, as the inside and outside are in different dimensions, there does not have to be one single fixed cross-over point. The Doctor could have as many as he liked, or none at all.

BIG SLEEP

Next, a request for information from John Waimsley, from Wigan. He remembers a trailer for *Doctor Who* in which the Doctor says something about the program returning, before disappearing into the TARDIS which has a notice pinned to its door. What was this trailer all about?

It was for the seventeenth season of *Doctor Who (Destiny of the Daleks* through to *Horns of Nimon)* and was shown on the 1st September, 1979 (it may have been shown on other occasions but I have no records of these). It was probably recorded during the studio sessions for *The Nightmare of Eden* and went as follows:

It opened with the announcer saying that there is a new series of *Doctor Who* in the autumn, while we fade from an animated title sequence to a misty green planet. An echoing, disembodied voice repeatedly orders the Doctor to awaken but all we hear is snoring coming from the TARDIS. Eventually the Doctor comes out of the TARDIS, protesting that he is awake and who is it that has woken him up and tells them to go away, as it is the middle of August.

The voice tells the Doctor that it brings him a warning – he will be pitted against an evil force – a race known as the Daleks. The Doctor, suddenly alert asks where and when but the voice refuses, saying simply that forewarned is forearmed.

The voice now tells the Doctor to forget the warning, to lose all conscious memory of it.

The Doctor shakes his head and calls out once more, asking who it is. There is no reply, bar a low chuckle from the voice. The Doctor turns, complaining about the noise and that all he wants is a few months' rest. As he enters the TARDIS, the Doctor turns a notice pinned to the TARDIS doors – DO NOT DISTURB UNTIL SEPTEMBER 1.

The TARDIS dematerialises as the announcer reiterates that *Doctor Who* will be back in the autumn.

ANSWER TIME

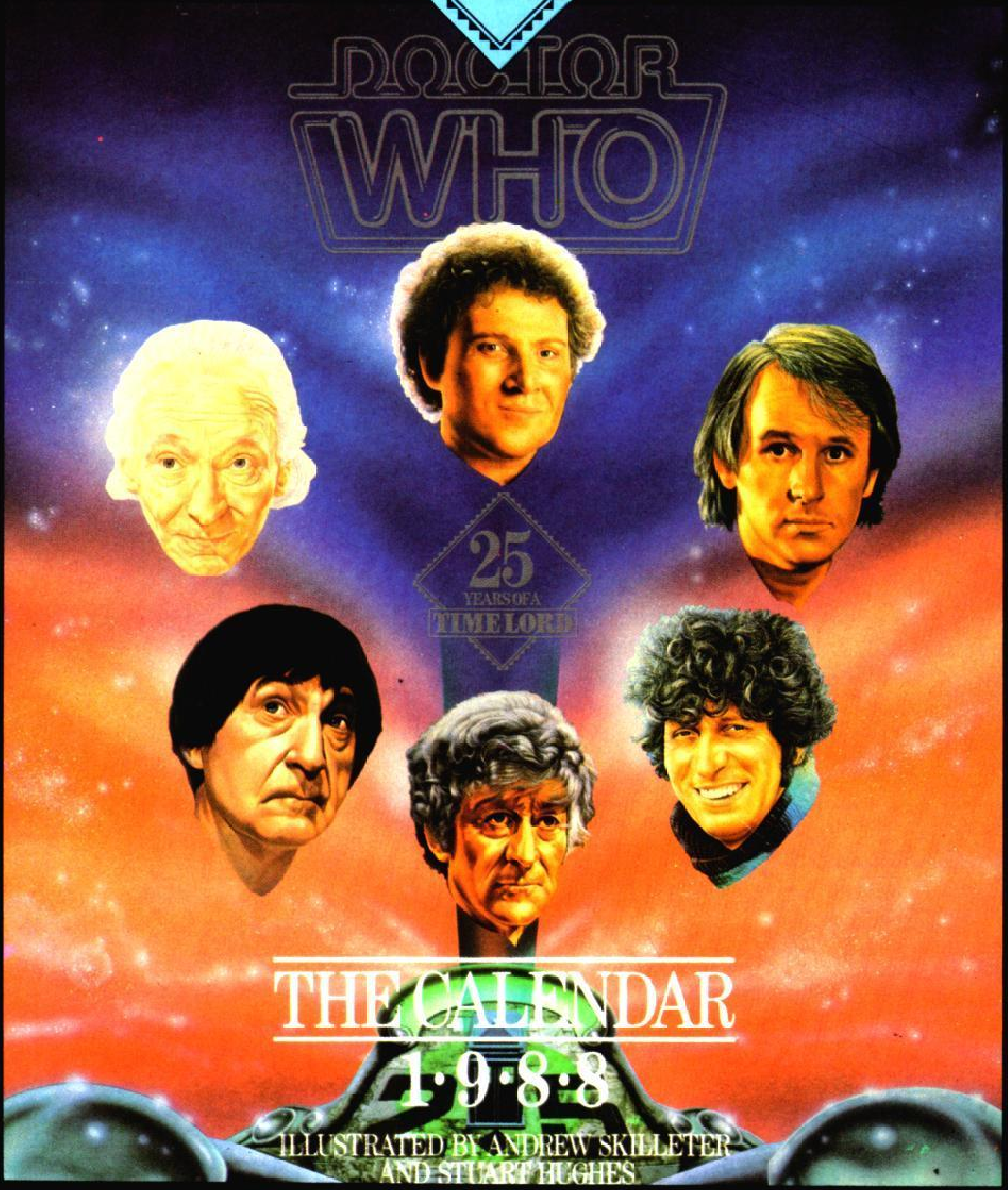
Finally, the answer to the memory at the close of last issue's column, from Peter Crerar, who remembers an episode in which a man on a bike is sucked into a rock and crushed in its interior which looked like the petals of a giant flower.

This scene is in fact from the 1972 story *The Claws of Axos*. The rock was Axos and the man was Old Josh the tramp.

Send your questions about Doctor Who to our compiler David Howe of D.W.A.S. at: MDB, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

POLICE TELEPHONE
DO NOT DISTURB UNTIL SEPTEMBER 1
OFFICER & CARS

THE CALENDAR – SPECIAL 25 YEARS OF A TIME LORD 25 YEARS CELEBRATION EDITION!


DOCTOR WHO
25 YEARS OF A TIME LORD
THE CALENDAR
1·9·8·8
ILLUSTRATED BY ANDREW SKILLETER AND STUART HUGHES

A WORLD EXCLUSIVE FOR WHO Dares

13 FULL COLOUR PAINTINGS BY ANDREW SKILLETER AND STUART HUGHES

- Features all six Doctors, the Daleks and the Cybermen amongst others
- Anniversary information throughout
- Space for daily entries
- High quality print on art paper
- Size 340×280mm
- Includes 8 completely new paintings

ALL CALENDARS DISPATCHED FLAT IN A TOUGH CUSTOMISED RIGID MAILING CARTON FOR MAXIMUM PROTECTION

Mail Order £5.95 including p&p

AVAILABLE NOW! From Bookshops/Fantasy Stores across the UK or order direct using the coupon below or write details clearly on a piece of paper. Sorry – no overseas sales direct from Who Dares.

Doctor Who © BBC 1987/Licenced BBC Ent.

Please send Cheque or Postal Order payable to **'WHO DARES PUBLISHING'**

Who Dares Publishing (Calendar Offer),
3 Durrant Road,
Bournemouth BH2 6NE.

Please allow 28 days for delivery.

Please send me _____ copies of **DR. WHO: THE CALENDAR 1987** @ £5.95 each, including p.&p.

I enclose £ ____________ Name ____________________

Address ____________________________________

____

USA/CANADA: Available at bookstores @ $8.95. Distributed exclusively in the United States by Lyle Stuart Inc., 120 Enterprise Avenue, Secaucus, New Jersey 07094.